

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

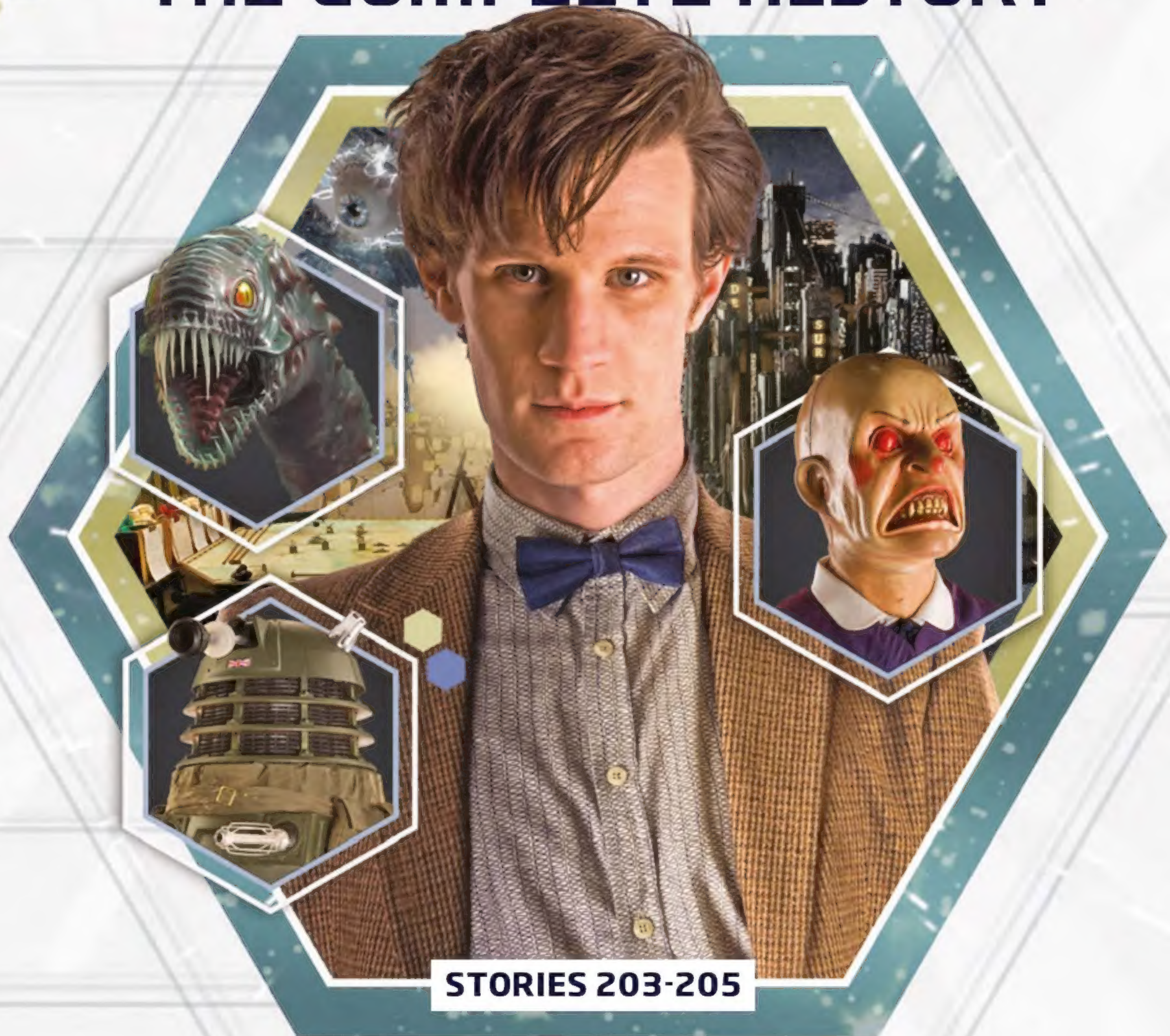
BBC

# DOCTOR WHO



THE **ELEVENTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 203-205

THE ELEVENTH HOUR, THE BEAST BELOW  
AND VICTORY OF THE DALEKS









BBC

# DOCTOR WHO

THE COMPLETE HISTORY

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THE ELEVENTH HOUR

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THE BEAST BELOW

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VICTORY OF THE DALEKS

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**T**here are few nights of TV viewing as thrilling as the début of a new *Doctor Who*. There's nothing quite like it for that giddy sense of anticipation. Yes, we've seen that first publicity

shot of the new Doctor and companion on their first day at work. Devoured every snippet of news coverage, every blurry video posted to the internet. There will have been a first clip, a new trailer, that obligatory appearance on the chat show *du jour*, often the night before that crucial first episode is broadcast.

In the case of Matt Smith, we knew who the Eleventh Doctor was going to be when it was announced to the public on Saturday 3 January 2009 – a whole year and three months before *The Eleventh Hour* [2010 – see page 14] premièred on Saturday 3 April 2010. By the time that date came around, anticipation was at fever pitch.

There was a new Doctor, a new companion in Karen Gillan's Amy Pond, and Steven Moffat, one of the series' most acclaimed writers, taking over as executive

producer and lead writer. *The Eleventh Hour* was the equivalent of watching the first match of a new season when your football team is under new management and its star signings run on to the pitch for the first time.

If you want to take the football analogy further – it's possible to like *Doctor Who* and football – *The Eleventh Hour* definitely hit the back of the net. It was the start of a new era that continued the winning streak the series had been on since 2005. (Sorry, I'll stop the footie imagery there!)

By the time you get to *Victory of the Daleks* [2010 – see page 118], Matt Smith and Karen Gillan seem so comfortable in these roles, it's like they've always been there. That nervous anticipation has gone, replaced with a comforting feeling that we can relax and enjoy our favourite TV show.

From the picturesque village of Leadworth, then forwards in time to the sinister and strange walkways of *Starship UK* in *The Beast Below* [2010 – see page 82], before arriving deep underground in Winston Churchill's war bunker in *Victory of the Daleks*, these three episodes reaffirm what *Doctor Who* does best.

On Saturday 28 December 1974 at 5.35pm, my mum sat me down in front of Part One of *Robot* [see Volume 22], Tom Baker's début as the Doctor. You can bet that at 6.20pm on Saturday 3 April 2010, another mum in another living room sat another child down in front of *The Eleventh Hour* for their very first episode of *Doctor Who*, transforming their life forever.

The adventure continues...

Mark Wright – Editor

## Below:

The début of a new Doctor... and a new companion!







'THERE ARE FEW NIGHTS OF  
TV VIEWING AS THRILLING  
AS THE DÉBUT OF  
A NEW DOCTOR.'



## 2010 SERIES

'THE SERIES RELAUNCHED  
WITH AN ENTIRELY NEW  
SET OF REGULARS.'





# 2010 series

**F**or the first time since *Spearhead from Space* [1970 – see Volume 15], a continuing series of *Doctor Who* found itself, with the 2010 series, relaunching with an entirely new set of onscreen regulars. Despite a new Earthbound format and the show being produced in colour for the first time, the Third Doctor's début year nonetheless had ballast from the relatively recognisable face of Nicholas Courtney's Brigadier Lethbridge-Stewart to anchor all of the unfamiliar elements while the production team remained the same (even if only for four episodes) to provide backstage continuity. Forty years later however, the Eleventh Doctor and his débating companion were blooded by a new showrunner as well.

## 2010 series

- *The Eleventh Hour*
- *The Beast Below*
- *Victory of the Daleks*
- *The Time of Angels/ Flesh and Stone*  
(see Volume 64)
- *The Vampires of Venice*  
(see Volume 64)
- *Amy's Choice*  
(see Volume 64)
- *The Hungry Earth/ Cold Blood*  
(see Volume 65)
- *Vincent and the Doctor*  
(see Volume 65)
- *The Lodger*  
(see Volume 65)
- *The Pandorica Opens/ The Big Bang*  
(see Volume 66)



## 2010 SERIES

Unlike five years earlier when the series relaunched under his predecessor Russell T Davies, head writer and executive producer Steven Moffat had the unenviable task of retaining an existing audience while putting his own stamp on the series. Moffat's scripts under Davies had proved to be very popular, and so his intricate plotting and ability to transform childhood nightmares into *Doctor Who* adversaries could reasonably be expected to feature heavily – and the new man in charge certainly proved true to himself in that regard.

The most immediately discernible difference this year is the show's visual palette. The urban reality that often served as a backdrop to the Davies era of the show gives way to a pastel colour scheme more reminiscent of fairytale books. Despite the year starting with the TARDIS whizzing over the London it had so frequently visited in recent adventures, the episodes set in the twenty-first century eschew the major landmarks of England's capital in favour of village greens, red phone boxes and countryside vistas.

### Below:

Young Amelia Pond entertains a visitor in *The Eleventh Hour*.



Such apparently quaint settings are a misdirection though – despite forays into small scale domesticity (*The Lodger* [2010 – see Volume 65]) and family dynamics (*The Hungry Earth/Cold Blood* [2010 – see Volume 65]), the series builds to a finale that could not be any more epic. The whole of time and space is threatened with total destruction – *The Big Bang* [2010 – see Volume 66]. That the episode with that title starts with young Amelia Pond saying her nighttime prayers makes it something of an embodiment of Moffat-era *Who* – the story of the universe's destruction begins in a child's bedroom at night.

### The crack in the wall

**T**he crack in Amelia Pond's bedroom wall is the defining image of the year, and a perfect symbol for all that *Doctor Who*, the series, stands for. Like suspected monsters under the bed (which had been the hook of Moffat's *The Girl in the Fireplace* [2006 – see Volume 52]) and things that go bump in the night, it is a source of imagined horror at a child's bedtime. This creates a mystery which sends younger viewers behind the sofa while giving adults a hit of unnerving nostalgia. That the crack is in the bedroom wall of a child whose whole life the Doctor threads himself through also gives a nod to his endurance as an icon for fans and the general public alike – the Doctor gets most of us when we are kids.

One of the kids whom the Doctor beguiled way back when was Steven Moffat, and so there's something very genuine about the impact the crazy man's visit has on the impressionable youngster when the TARDIS crashes into her garden in *The Eleventh Hour* [2010 – see page 14]. It is the start of a wild, unbelievable, zany set of adventures which bring with them both





joy and disappointment – much like being a fan of the series itself. Amelia Pond, like many of the show's long-term viewers, has had to wait a very long time for the Doctor to return, and in adulthood she's not sure if the time traveller will resonate with her like he did with her childhood self.

The 2010 series is the story of Amy's wedding. She leaves with the Doctor on the night before starting a new stage in her life – her travels are an extended hen-do on which she ends up in far more precarious situations than waking up hungover in the wrong hotel room. Her relationship with Rory is tested to the limit: because of what he can show her, the return of the Doctor makes Amy's humdrum existence underwhelming, and for a while threatens her relationship. It takes Rory to apparently die in *Amy's Choice* [2010 – see

Volume 64] to remind her what she would be missing if she allowed her head to be turned by her childhood not-so-imaginary friend. Fortunately, Rory isn't really dead, and so she learns a valuable lesson. Less fortunately, he becomes dead again in the very next story. Two stories later he's not dead again, but then he kills her, so she's dead. But she ends up not being dead an episode later. This sort of thing happens quite a lot from now on, thanks to another trademark of the Moffat era – which, for a want of a better word, we'll call timey-wimeyness.

No longer are stories told in linear fashion, and rather than the show's old adage that “you can't rewrite history, not one line”, time is now a very fluid concept and opens up whole new areas of storytelling. Indeed, up until this point in

**Above:**

Amy shows the Doctor who's boss.



A Silurian character from the 2010 series of Doctor Who. The character has a green, scaly, fish-like head with a prominent dorsal fin. It is wearing a white lab coat over a chainmail apron. The character is holding a mechanical device in its hands, which appear to be prosthetic or mechanical. The background is dark and industrial, with some green lights visible.

2010 SERIES

'TONY AND THE SILURIANS WILL WAKE  
UP WHEN HOPEFULLY BOTH THEIR  
SPECIES ARE READY TO CO-EXIST.'



the show's history, time travel had been largely used to get the Doctor to and from adventures – but no more. This year, the whole of space and time becomes the storyteller's playground.

Practically the first thing the Eleventh Doctor does is travel in time rather than space (returning to Amelia Pond in the same place but when she is rather older). The Doctor who reassures the stricken Amy as the Angels close in on her in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] is not the same as the Doctor who is carrying on this adventure elsewhere but rather the Doctor from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], an episode at the other end of the season and which is full of such time-travel-based shenanigans. “Timey-wimey” – a throwaway phrase used in Moffat's earlier work *Blink* [2007 – see Volume 56] – becomes, this year, a byword for a certain kind of *Doctor Who* storytelling.

This series is full of elements which throw back or forward in order to inform each other – to develop the stories and supply twists and turns. This kind of dramatic ambition means that when a series climax is required the seeds have been sown – the start of *The Pandorica*



**Left:**  
Rosanna  
Calvierri and  
her 'mummy's  
boy' in *The  
Vampires  
of Venice*.

*Opens* brings together disparate characters from throughout the series (some pretty major guest stars among them) for fleeting cameos in order to emphasise that things are gearing up to something pretty momentous. There's even time to introduce a character – Dorium – who will go on to have an impact on future episodes that belies his two-minute appearance here.

## The Pandorica

**T**he foundations for the finale are laid when the Pandorica is first mentioned by Prisoner Zero while it is disguised as Olivia Colman (presumably it wants to hide in plain sight in practically every television programme made since) at the climax of *The Eleventh Hour*. But that speech, full of foreboding portents, doesn't just set up this year's finale – The Silence is also mentioned. Such is the Moffat masterplan that next year's villains are namechecked at the same time as this year's end game. The mention is oblique of course – the viewer doesn't know that the Silents are beings as opposed to an absence of noise – but next year's villains are also mentioned in *The Vampires of Venice* [2010 – see Volume 64] (it is they from whom the Saturnynes are running) as well as the series finale. So intricate is Moffat's approach to *Doctor Who* that episodes from this year inform some that won't be broadcast for quite some time.

Despite the logic puzzles and non-linear storytelling, this year's escapades aren't hollow exercises in trickery and dramatic flourishes (although both abound). There is an emotional core to the stories which underpins much of the drama. Despite the quip-fuelled dialogue there is a deep commitment to family and love running through the stories of this era. Indeed,





**Above:**  
Craig has  
a strange  
housemate...

the whole series charts the journey of one couple making the jump from boyfriend and girlfriend to husband and wife – they just happen to do it via alien invasions and death. But it's also a journey from childhood to adulthood for Amy – and children are very important in Moffat-era *Doctor Who*.

As well as Amelia Pond, waiting in her garden for (as far as this year's viewers are concerned) someone who doesn't come back until much later, there are other children who need protection from their nightmares. In *The Beast Below* [2010 – see page 82] the Star Whale's motivation, like that of the Doctor, is summed up by Amy as not being able to “stand there and watch children cry” – and indeed, the Whale won't eat the children who have been put to work on *Starship UK*. In *The Hungry Earth/Cold Blood*, Ambrose justifies killing the Silurian prisoner Alaya because she wants to save her own child. Her punishment is that she is condemned to never seeing her own father again, as Tony has to go into suspended animation in order to survive (and to emphasise the running theme of time this story is paid off in a future we don't see: Tony and the

**Right:**  
Amy and the  
Doctor admire  
an artist at  
work in *Vincent  
and the Doctor*.

Silurians will wake up when hopefully both their species are ready to co-exist).

Like aliens, children come in all shapes and sizes, as seen in *The Vampires of Venice* – a story about the propagation of bloodlines. Guido, unable to offer his daughter the life that he wants for her, puts her in the care of Rosanna, who is in turn an alien whose whole plan here on Earth concerns the protection of *her* own children. In *The Hungry Earth/Cold Blood* we witness a more benignly rendered version of this in the Silurian Eldane's statement that “my priority is my race's survival”: but rather than try to wipe us out he opts to put his race to sleep again. Both species find themselves homeless with humanity in the way but react very differently. Time runs out for Rosanna, while Eldane puts it on hold.

So time travel provides an epic template and gives us many twists and turns while running through the themes of many episodes, but it also has great emotional resonance on an individual level. By visiting his past, Kazran informs his future and rediscovers his humanity in *A Christmas Carol* [2010 – see Volume 66]. Travelling in the other direction, by visiting





the future, Vincent van Gogh is able to see the results of the depression that haunts him in *Vincent and the Doctor* [2010 – see Volume 65] – his mental anguish produces work that will last centuries and a reputation that will never die. Of course the insight and respite can only ever be temporary – van Gogh still dies, he still suffers, and no rewriting of time can rescue Vincent from the inevitability of his fate. No doctor can cure his ailment, not even ours.

## Emotional turmoil

**W**hile this adventure is going on, Amy is oblivious to an emotional turmoil that time has denied her. Rory, having died, has also been wiped from existence and so she cannot remember him. Amy's emotional development is keyed into the stories themselves, and the arc of the series, and impacts on their denouements. In *The Beast Below* it is her new understanding of someone “very old and very kind” (the Doctor) that enables her to guess how to solve the conundrum regarding the Star Whale's relationship with humanity. She helps Bracewell to affirm his humanity by asking him if he has ever fancied anyone that he shouldn't have (something very much present in her head due to the new man in her life) in *Victory of the Daleks* [2010 – see page 118]. Very quickly Amy Pond's understanding of her life is informed by her encounters with the new Doctor.

Ah yes, the new Doctor. An old man trapped in a young man's body. A man who looks both handsome but unconventional. A man who is wise yet naïve. He is something old, and he's sometimes blue, and his characterisation has something borrowed (Troughton-esque flourishes



abound) alongside much that's new (he is perhaps the most alien Doctor seen for quite some time).

The first year under Steven Moffat has an extraordinary range of concerns and stories. Things are domestic and very human (*The Lodger*) and then epic and universe threatening (*The Pandorica Opens/The Big Bang*). They contain new and offbeat creations (*Amy's Choice*) and they bring back old favourites (*Victory of the Daleks* – one of those Russell T Davies inventions, the celebrity historical, this time featuring the Doctor's infamous enemies). They take the series into areas not yet attempted (using a monster as a metaphor for mental illness in *Vincent and the Doctor*) and mine popular aspects of traditional *Doctor Who* from yesteryear (*The Hungry Earth* – recalling dialogue from the narrative of *Frontios* [1984 – see Volume 38] – could almost be a Jon Pertwee story).

The impact of this first year was still being felt as the Moffat era entered its final phase in 2017, and no doubt much of what is to come will be influenced by what has been – and very possibly the other way around. Timey-wimey will tell. ■

**Above:**  
The Daleks  
get a colourful  
makeover in  
*Victory of  
the Daleks*.





# THE ELEVENTH HOUR

STORY 203

After crash-landing the TARDIS on Earth, a regenerated Doctor and his new friend Amy Pond have less than 20 minutes to save the world from the Atraxi and find the Doctor a new outfit. Prisoner Zero has escaped...







THE ELEVENTH HOUR

'THE ELEVENTH HOUR HAD  
ITS OWN UNEARTHLY CHILD.'



# Introduction

**G**enerally, *Doctor Who* rolls on and on. There are various changes of personnel behind the scenes. On screen, companions come and go; one Doctor is replaced with another. It wasn't until 2005, however, that a line of continuity was broken. Never before had there been an episode with both a new Doctor and new companion and no other characters that had been in the series before.

Since the series returned to regular production in 2005, it's almost become a tradition for successive 'showrunners' to start afresh. So, Russell T Davies started with a clean slate in *Rose* [see Volume 48] and, if you ignore Matt Smith's brief appearance in the final moment of *The End of Time* [2009/10 - see Volume 62], Davies' successor, Steven Moffat, started afresh with *The Eleventh Hour*.

But if, like *Rose* before it, *The Eleventh Hour* was another 'ground zero', re-establishing the basics of *Doctor Who*... just how much did it have in common with *100,000 BC* [1963 - see Volume 1] - the very first episode?

Well, for a start it had its own unearthly child: little Amelia Pond, a young girl whose life was about to be turned upside down. She may not have been an actual alien, like the Doctor's granddaughter Susan, but she did eventually give birth to a child who was able to regenerate. And the scary crack in her



Left

crack in the  
little Amelia  
Pond's game.

wall turned out to have a severe influence on her personal history and, in fact, that of the entire universe.

Through Amy Pond - as she called herself when she grew up - we got to meet the Doctor, in the same way that we were introduced to him through Ian and Barbara in *100,000 BC* (and through Rose Tyler in *Rose*).

In common with these two previous fresh starts (and a handful of other occasions) we're also presented with a 'brand-new' TARDIS.

*The Eleventh Hour* is also influenced by other, more recent memories. Previous 'first night' *Smith and Jones* [2006 - see Volume 54] featured fearsomely powerful intergalactic policemen just like those who were hunting Prisoner Zero. And, of course, the Doctor's friendship with Amy had a lot in common with his dealings with Reinette in *The Girl in the Fireplace* [2006 - see Volume 52].

Despite many comforting familiarities, however, a feeling of innovation and dynamism shines through. We've been reassured that this is still *Doctor Who*, and yet we're being introduced to something new... ■



## STORY

**T**he TARDIS crashes in the garden of a little girl, Amelia Pond. She asks the newly regenerated Doctor if he has come about the crack in her wall and offers him some food. He settles on fish fingers in custard. [1]

The Doctor investigates the crack, opening it; it's a crack in space and time and a huge alien eyeball on the other side declares that "Prisoner Zero has escaped". [2] The crack seals itself and the Doctor has to rush off to stabilise the TARDIS' engines. He tells Amelia he will be back in five minutes. The TARDIS reappears and the Doctor enters Amelia's home – where he is knocked out by a cricket bat.

At a nearby hospital, a nurse called Rory tells Dr Ramsden that the coma patients were calling out "Doctor". [3]

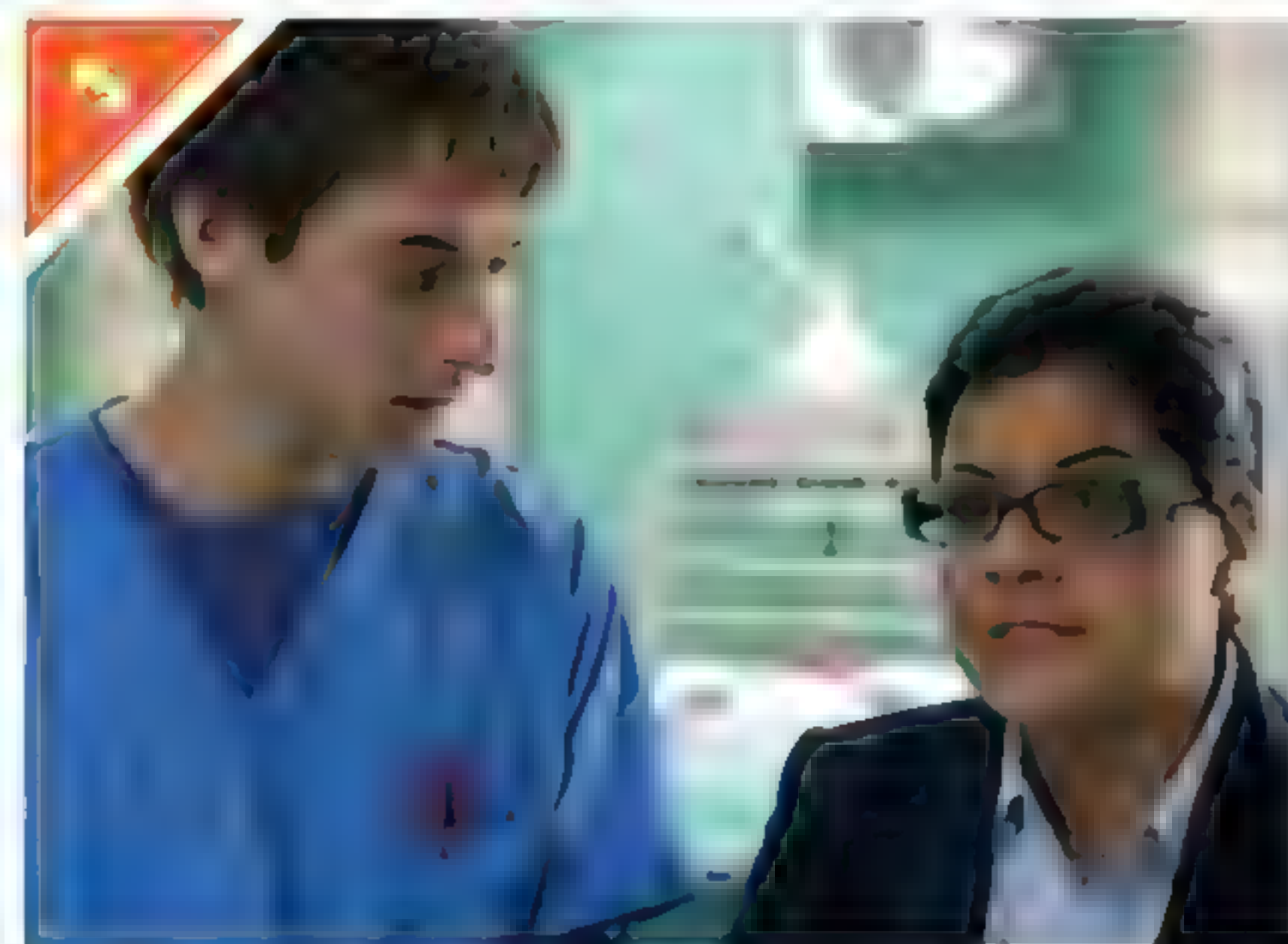
The Doctor wakes up handcuffed to a radiator by a young policewoman. [4]

The Doctor asks the policewoman to count the rooms. There is one she can't see due to a perception filter. She goes inside and finds the Doctor's sonic screwdriver. The Doctor yells at her to get out as a snake-like creature descends behind her. [5] She sees it and runs out. The Doctor frees himself as the alien disguises itself as a man and his dog! Then a voice booms out, "Prisoner Zero will vacate the human residence or the human residence will be incinerated!"

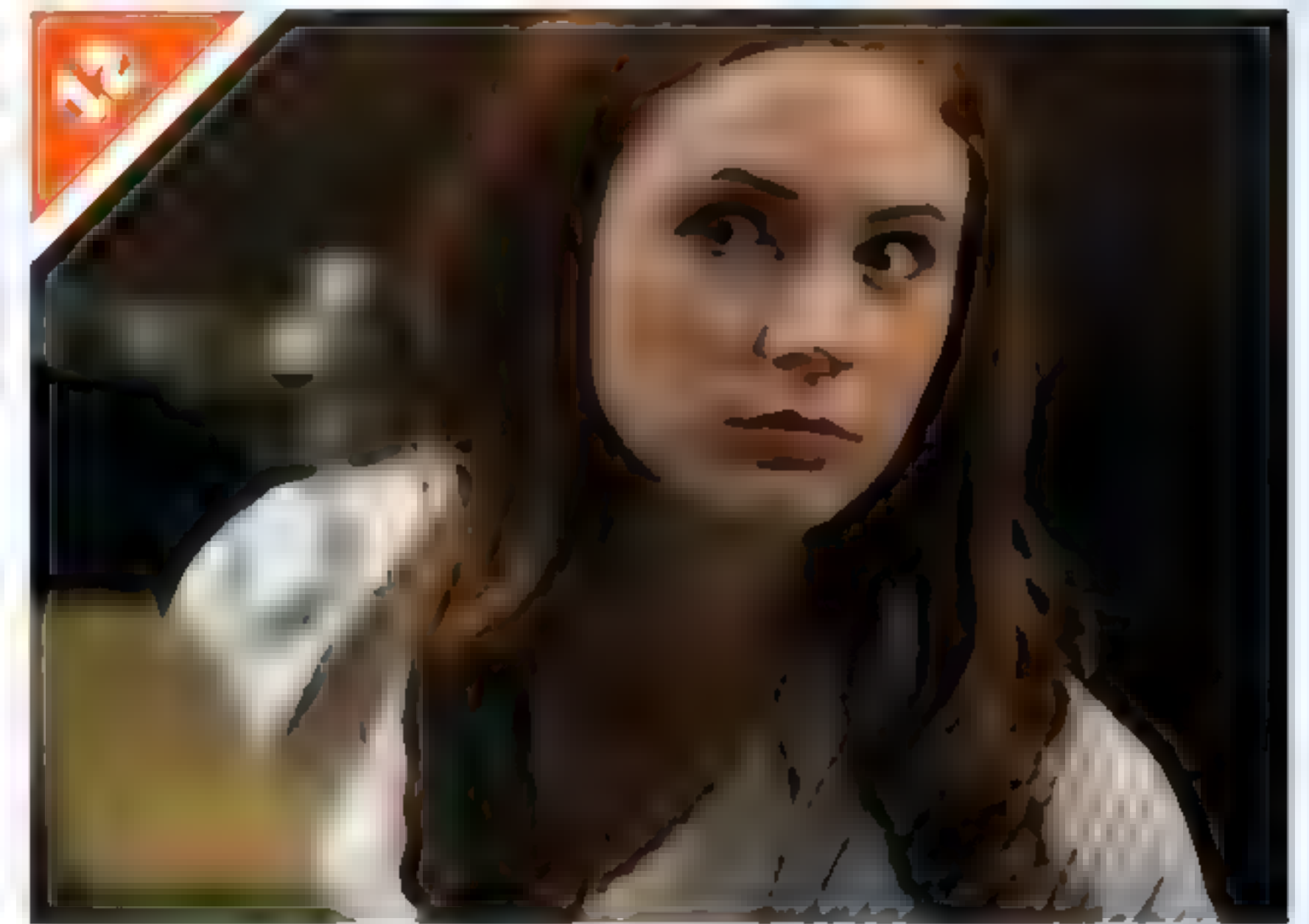
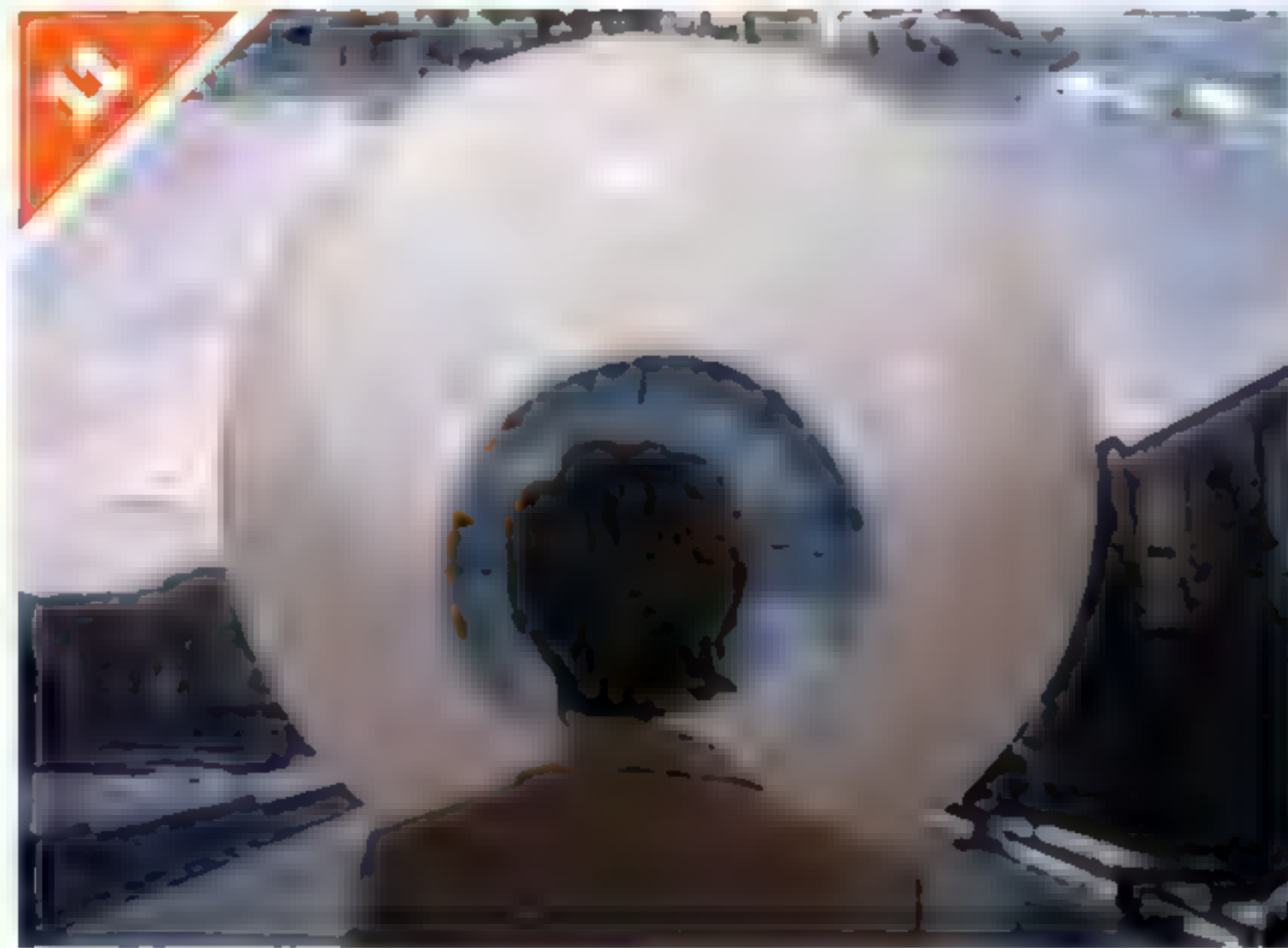
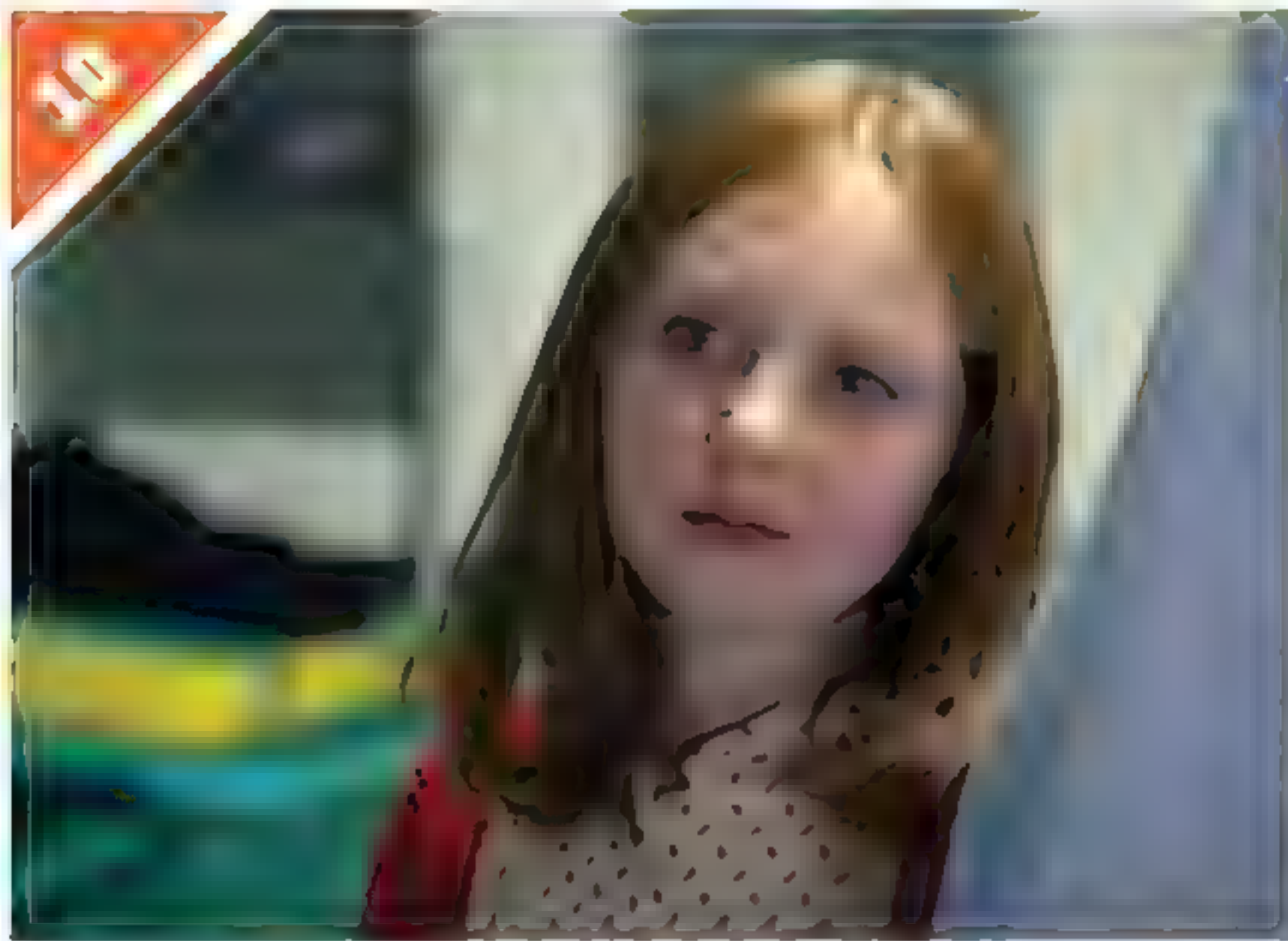
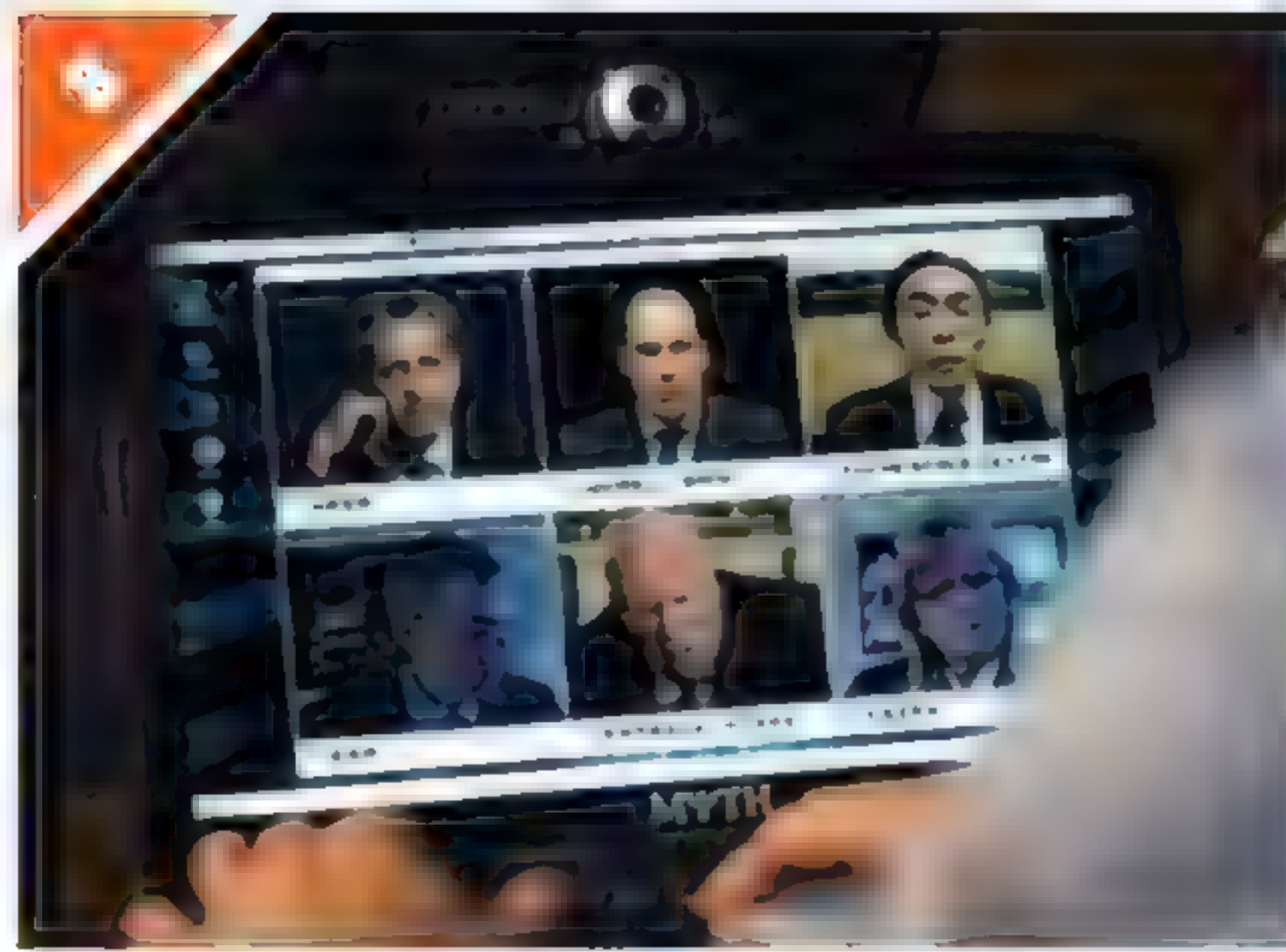
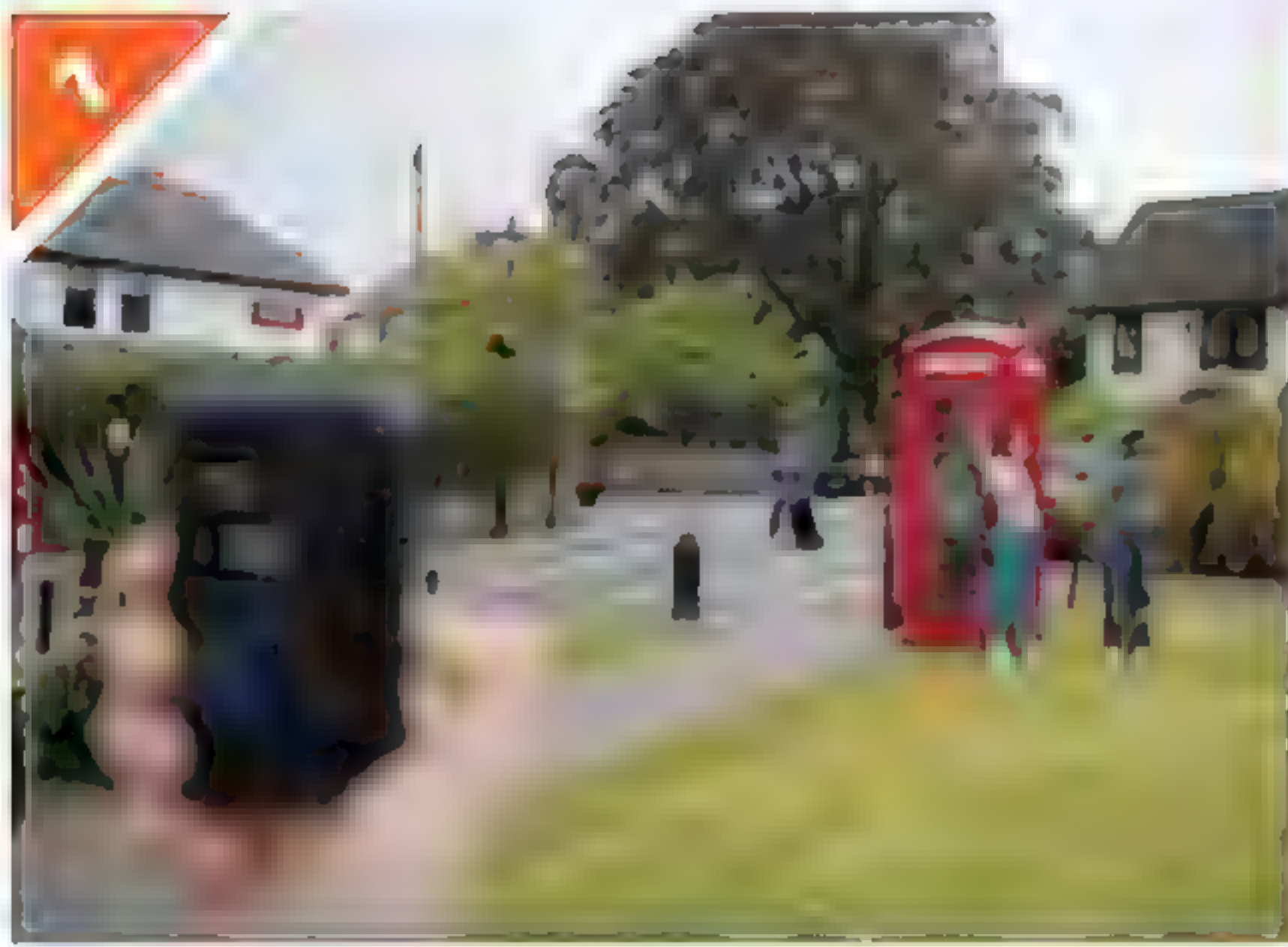
The Doctor and the woman run outside. The Doctor realises he's been gone for 12 years and the policewoman is really a kissogram – a grown-up Amelia Pond!

They visit an old lady called Mrs Angelo. The alien eyeball is on every television channel in every language. The 'human residence' is the Earth. They have 20 minutes to the end of the world! [6]

Amelia – who is now called Amy – leads the Doctor through the village.







The sun goes dark and everyone takes pictures on their phones – apart from one man, Amy’s boyfriend, Rory. He is photographing the man with a dog [7] because the same man is in the hospital, in a coma. This is Prisoner Zero. The Doctor uses his sonic screwdriver to try to attract the Atraxi’s attention, but the sonic overloads and Prisoner Zero melts away down a drain.

The Doctor explains that Prisoner Zero is using the coma patients as disguises. The Doctor then rushes back to Mrs Angelo’s house and commandeers the laptop which belongs to her grandson Jeff. He has a conference call with scientists around the globe. [8] The Doctor writes a computer virus on Rory’s phone and sends it to their computers.

Amy and Rory go to the hospital and enter the coma ward. Prisoner Zero is now in the form of a mother and two small girls. [9]

The Doctor drives to the hospital in a fire engine and crashes in through one of the windows at the end of a ladder. He warns Prisoner Zero that it cannot escape the Atraxi. Then the Doctor’s virus takes effect and every clock in the world is set to zero. The Atraxi trace the virus to its source, Rory’s phone, which contains pictures of Prisoner Zero’s disguises.

Amy falls into a coma as Prisoner Zero takes the form of young Amelia. [10] The Doctor tells Amy to remember what she saw in her house, and Prisoner Zero reverts to its snake-like form – and is located and restrained by the Atraxi.

The Doctor confronts the Atraxi on the roof and warns it that the Earth is protected. The Atraxi leaves. [11]

The Doctor departs in his TARDIS – and reappears in Amy’s garden two years later. He offers to show her all of time and space. She agrees, so long as he can get her back by tomorrow morning. [12] Her wedding day!



# Pre-production

**A**s an established and successful writer on British television, Steven Moffat was a key member of the writing team when *Doctor Who* returned to television under showrunner Russell T Davies in March 2005; he contributed *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and followed these up with *The Girl in the Fireplace* [2006 – see Volume 52] and *Blink* [2007 – see Volume 56].

Concurrent with *Doctor Who*, Moffat had also written and executive-produced his BBC One drama *Jekyll* in 2007, by which time he had been asked to write another

two-part *Doctor Who* story, which would become *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]. By now, the current production team of executive producers Russell T Davies and Julie Gardner, plus lead actor David Tennant, had decided that they would be leaving *Doctor Who* in 2009, handing over to a new team for 2010. The BBC was initially uneasy at having one of its top shows off the air for a year, but agreed that a series of Specials could air at Easter 2009, Christmas 2009 and then in early 2010 to segue into a new series to be made by a new team with a new incarnation of the Doctor.





On Tuesday 17 July 2007, Russell T Davies asked Moffat in an email what he thought about handing over the reins of *Doctor Who* to him. Moffat responded, cautiously, two days later to confirm this would be his 'specific dream job'.

With other projects in development – including a *Tintin* movie with director Steven Spielberg – Moffat did not instantly accept the post. By September 2007, it was planned that Tennant's Doctor would regenerate at the end of a Special screened at Easter 2010 as a lead-in for a full series with his successor – a series which BBC One wanted as soon as possible.

## A new showrunner

**M**offat joined Gardner and Jane Tranter – BBC head of fiction – for dinner on Monday 24 September to discuss the future of *Doctor Who*; on Friday 28 he emailed Davies to confirm that he would accept the showrunner job. Terms were discussed into October while interviews were held for the post of BBC Wales head of drama to replace Julie Gardner. The favourite was Piers Wenger, who had recently produced the acclaimed ITV1 drama *Housewife*, 49.

By Friday 26 October, the deal between the BBC and Moffat's agent was done: Steven Moffat would be the new

showrunner for *Doctor Who*. The writer's decision meant that he had to reluctantly drop out of the *Tintin* project.

Wenger was offered the head of drama post – and executive producer status – and accepted in early December 2007, with the formal announcement on Tuesday 11.

In early December, Moffat and Davies started discussing how the handover between teams would work, with Davies telling his successor, 'I'll park the Doctor wherever you need him,' in an email on Monday 10.

By New Year 2008, Moffat started drafting the first of his new episodes, *The Doctor's Return*, over two years prior to transmission. By Saturday 12 January, he had several pages, which saw the newly regenerated Doctor meeting his new companion, Amy Pond. Moffat saw Amy as very similar to the character of Wendy in the stage play *Peter Pan*, a girl in a nightie who flies away from her normal life with an immortal character who arrived one night... in Amy's case the night before her wedding. Thus the basic structure for the new series would be set up: a magic man from space meeting a child. By having Amy meet the Doctor in childhood and then again years later in adulthood, this would establish the new Time Lord as *always* being the Doctor for her; this time-lapse device had previously been employed by Moffat in *The Girl in the Fireplace*.

Moffat had a rough idea in mind to construct a storyline for the 13 episodes that would unfold across the run and be essential to the Doctor taking Amy as his

### Right:

The new execs – Beth Willis, Steven Moffat and Piers Wenger.

## Connections: Threats 1

► In terms of threats to the Earth shown in the climax, the projection features the Cybermen (from *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]); the Daleks (from *Army of Ghosts/Doomsday* [2006 – see Volume 53]); a Pyrovile (from *The Fires of Pompeii* in [2008 – see Volume 57]); and the Empress of the Racnoss (from *The Runaway Bride* [2006 – see Volume 54]).



### Connections: Threats 2

► The depiction of past threats to Earth during the final face-off with Atraxi continues with the Ood (from *Planet of the Ood* [2008 – see Volume 58]); the Sycorax (from *The Christmas Invasion* [2005 – see Volume 51]); a Sontaran (from *The Two Doctors* [1985 – see Volume 41]); a Sea Devil (from *The Sea Devils* [1972 – see Volume 18]), a Reaper (from *Father's Day* [2005 – see Volume 49]); a Hath (from *The Doctor's Daughter* [2008 – see Volume 58]); and the victim of a Vashta Nerada (from *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]).



#### Right:

The Tenth Doctor is just moments away from his regeneration.

new companion, ultimately leading to a mighty war which would trap the Doctor in a situation which he could not leave for fear of making it worse. “The whole series is about cracks in time and they will develop throughout,” he explained on *Doctor Who Confidential*. “There was a crack along the wall above my younger son Louis’ bed. There was a roughly crooked smile shape crack, which I didn’t point out to him because I thought he may never sleep again. But I thought, ‘Oh, that’s good! Cracks in walls! We should do cracks in walls!’”

When Moffat visited *Doctor Who*’s production base at Upper Boat on Friday 25 January during the recording of *Silence in the Library/Forest of the Dead*, he took the opportunity to chat to the current star about the

future of *Doctor Who*. Tennant was briefly tempted to stay for another series under a showrunner whose scripts he had enjoyed.

Moffat considered revising his storyline for the existing Doctor. As such, the opening episode of the 2010 series would have seen the TARDIS crashing into young Amelia’s garden, and the young girl then assisting a severely wounded, possibly dying Doctor. When a revived Doctor then entered the life of Amy Pond years later, he had no memory of these events. However, as the series was to unfold, it would become clear to the audience that what they had witnessed in Episode 1 would have been the dying moments of the Tenth Doctor as revisited in Episode 13.

However, Tennant ultimately decided to leave as planned, allowing a new Doctor to be introduced. It was agreed that Moffat and Wenger would take over production in the summer, to transmit from Easter 2010. Moffat’s appointment was confirmed to the press on Tuesday 20 May.

### The girl who waited

**B**y early August 2008, Moffat had drafted his script for *The Doctor’s Return*. By October, Moffat was discussing story ideas with other writers. He was also making further refinements to his initial script. Davies offered Moffat the chance to write the new Doctor’s opening line at the end of the script for the final Special. On Wednesday 1 October, Moffat asked Davies if he could ensure that the Doctor was still wearing his tie during the regeneration.

“I thought it would be fun if, while he was still regenerating, he had to run around and save the world. He’s barely out of the box when he realises: I haven’t changed my shirt yet and I’ve got 20 minutes to save the world,” was how Moffat described the début of the new Doctor – which would ultimately be titled







*The Eleventh Hour* (after somebody pointed out to Moffat that the new Doctor was no longer returning) – to *The Daily Telegraph*.

While his new body was still stabilising, the Doctor would be pitched immediately into the thick of the action in a form that was not fully functioning, and at a pace which did not even allow him to change clothes. Because of the Doctor's recent period of travelling alone, it was easy for the character to continue talking to himself at key moments, and this formed part of the 'generic' Doctor which Moffat wrote for. Rarely before had the Doctor been seen to regenerate alone without companions present. This also meant that he would have no immediate help in his first adventure from anyone who knew who he was. In some respects this gave a black comedy feel where the newly regenerated Doctor had no time to recover before being pitched into a day which got worse and worse.

The character of Amy Pond was also vital to the script, particularly with regards to the tricks which fate had played with the Doctor's appearance in her life, and hence her attitudes towards him. "You end up with an Amy who's a little doubtful of people, a little bit more cynical, and certainly when the Doctor turns up is

going to give him a much harder time," noted Moffat on *Confidential*, "cos she's the girl who waited and he's the man who didn't show up." It also meant that Amy was the only person who knew who the Doctor was – having met him years ago when she was growing up.

The sequence of young Amelia encountering the Doctor and his bizarre requests for food were based on the oldest literary reference that Moffat could remember: Chapter 2 of AA Milne's 1928 children's book *The House at Pooh Corner* entitled *In Which Tigger Comes to the Forest and Has Breakfast*. In this, Winnie-the-Pooh was awoken by a noise outside his house one night and went to investigate – resulting in an encounter with the over-excitable tiger, Tigger. When Pooh served breakfast to his guest next morning, Tigger declared that he liked everything... except for the honey which Pooh had. Steven felt that once he had figured out this key scene to introduce the new Doctor, his new series was safely on track...

The element of the extra door in Amy's house was inspired by Moffat recalling visits to his grandmother's in Wolverhampton during his childhood and having a recurring dream of a non-existent extra room in her house.

With the need to cast a new Doctor approaching, it was decided that David Tennant would reveal that he was leaving *Doctor Who* live on ITV1 during coverage of the National Television Awards on Wednesday 29 October.

In Northampton, Lynne Smith heard the news of

#### Left:

A new Doctor bursts onto our screens.

#### Connections: Past Doctors 1

➤ During the climactic confrontation with the Atraxi on the hospital roof, the images of the Doctor's past selves are drawn from *The Time Meddler* [1965 – see Volume 5] for William Hartnell's first incarnation; *The Tomb of the Cybermen* [1967 – see Volume 10] for Patrick Troughton; *The Sea Devils* [1972 – see Volume 18] for Jon Pertwee; *The Pirate Planet* [1978 – see Volume 29] for Tom Baker; and *Arc of Infinity* [1983 – see Volume 36] for Peter Davison.



David Tennant's departure and sent a text to her 26-year-old son, actor Matt Smith, suggesting that he would make a good Doctor. A week later, he had a life-changing phone call from his agent...

As it turned out, Smith was on the list of possible actors to play the Doctor drawn up by casting director Andy Pryor with Moffat, Wenger and Tranter. A few months earlier, Pryor had cast Smith as DS Dan Twentymen in BBC2 drama *Moses Jones*.

Various scenes from late in the opening script were adapted and sent out to prospective Doctors a couple of days before readings with Pryor were held in a hotel on Cromwell Road in London.

The audition process began on Monday 17 November and the third person seen was Smith. His face was familiar to Moffat as only days earlier he had been the first actor auditioned as a possible Watson for the forthcoming *Sherlock* pilot episode on which Moffat was executive producer and co-creator. Smith's dynamism and swagger immediately impressed. The reading – of the scenes with the Doctor talking to Amy while chained to the radiator and complaining of Leadworth's inadequacy as a venue to fight aliens – was funny, delightful and different.

Although deeply impressed by only their third interviewee, the team was astounded that they seemed to have found the actor they wanted so quickly, and in a younger age bracket to what Moffat had in mind. The trio went for a drink to discuss the young actor who had just presented the perfect blend of boffin, action hero, schoolboy, professor, young guy and ancient wizard.

However, another actor to audition for the role of the new Doctor was Paterson Joseph, who had previously appeared in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], had been a regular on

#### Right:

Introducing Matt Smith as the Eleventh Doctor.



*Casualty* and *Survivors*, and had worked on Moffat's *Jekyll*. In 1996, Joseph had played the Marquis de Carabas in the BBC2 fantasy drama *Neverwhere*, written by Neil Gaiman, a role that had displayed the actor's potential as a future Time Lord. Overjoyed at being considered, Joseph was making the BBC2 political thriller *Blood and Oil* in South Africa, but flew back for the audition. "I think I pretty much knew that I hadn't got it, and weirdly wasn't disappointed," he told *The Independent*.

### Unveiling the new Doctor

**A** second audition for the Doctor was held in which Smith was asked to read further scenes from the first episode. By the end of this session, the team was pretty certain they knew the identity of the next Doctor – an instinct compounded for Moffat when he re-read





the scenes between the new Doctor and little Amelia. On Saturday 6 December at 3.42pm, Wenger received an email from Moffat: 'It's Matt isn't it? Of course it's Matt, it's always been Matt.'

"I was in a meeting for a comedy pilot at an audition in East London, and I was walking down a little cobbled street just off Brick Lane when [my agent] rang me and said, 'I think we should talk about *Doctor Who*,'" Smith was quoted as saying in *The Sun*, "and I thought, 'Oh no – have I not got it?' And he said, 'No – let's go for a cup of tea.' And then he told me and I kind of combusted for a moment... But I couldn't tell anyone."

Moffat told Davies the identity of the new Doctor on Wednesday 10 December; Davies was delighted. Aware the tabloid newspapers would soon be onto the story, Davies suggested that an interview with Smith should be screened on BBC One on New Year's Day, after the repeat

screening of the 2008 Christmas Special, *The Next Doctor* [see Volume 60]. Jane Tranter, however, suggested a half-hour edition of *Doctor Who Confidential* could be broadcast on Saturday 3 January to unveil the new Doctor.

Smith's deal was signed formally just before Christmas, with the actor recording an interview with a two-man crew from *Confidential* the same day. On Christmas Eve, Smith attended a photoshoot at BBC Television Centre; the image of Smith then had the TARDIS inserted in the background ready to release to the press in little over a week.

A rough cut of *Doctor Who Confidential*, featuring interviews discussing the 10 incarnations – so far – of the Doctor had been assembled by Monday 29 December.

Smith spent New Year in Brazil with his girlfriend. Back in the UK, on Friday 2 January 2010, the BBC revealed the true title of *Doctor Who Confidential* to be screened that Saturday was not *The Ten Doctors* as had been advertised, but *The Eleventh Doctor* – and the programme would reveal the identity of Tennant's successor. For some months, the press had been alive with speculation, and this release spurred even more debate on Radio 4's *PM* programme, while a special trailer was made available on the internet.

Lizo Mzimba, the BBC News entertainment correspondent, contributed an item to the BBC One News on Saturday 3. The three hot contenders named in the report were Chiwetel Ejiofor, Paterson

## Connections: Past Doctors 2

► The flashback to the Doctor's previous incarnations continues with *Revelation of the Daleks* [1985 – see Volume 41] for Colin Baker; *Time and the Rani* [1987 – see Volume 43] for Sylvester McCoy; *Doctor Who* [1996 – see Volume 47] for Paul McGann; *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] for Christopher Eccleston; and *Human Nature/The Family of Blood* [2007 – see Volume 56] for David Tennant.



**Right:**

The casting of the Eleventh Doctor was revealed on a special edition of *Doctor Who Confidential*.

Joseph and the “relatively unknown” Matt Smith.

“TV’s most closely guarded secret,” was revealed in *The Eleventh Doctor* which aired from 5.35pm on BBC One and appeared on the BBC Big Screens across the nation. Shortly before 6pm, “the youngest Doctor ever” was revealed to the audience.

Following the broadcast, an extended version of Smith’s interview was made available online.

In Brazil, Smith watched *Confidential* via Skype, but was unaware of the vast impact the broadcast had had in the UK. The BBC One broadcast had attracted seven million viewers at its peak, far more than the audience watching FA Cup football coverage over on ITV1, and the press was soon alive with coverage of the casting, largely drawing upon the BBC press information and the *Confidential* interview.

On Sunday 4 January, the media blitz continued, with attention also turning to the search for a new companion in addition to further discussion of Smith’s casting.

On Thursday 15 January, Smith did his first post-announcement interview about *Doctor Who* with Benjamin Cook of *Doctor Who Magazine*, explaining that he wanted to speak to the publication first of all, “because

it’s for the people who really love the show.” Smith was to have a number of meetings with Moffat and Wenger in the coming weeks to discuss his approach to the part, having read the scripts for the first and fourth episodes.

He was also viewing DVDs of the series since its 2005 return, and although he did not know *Doctor Who* well, he was determined to learn about it, and also sample



vintage examples of the series prior to Christopher Eccleston’s Doctor. These included *The Tomb of the Cybermen* [1967 – see Volume 10] starring Patrick Troughton, who became his favourite past Doctor. “The job for me over the next few months [is] to make this show part of my fibre,” Smith explained to *Doctor Who Magazine*.

Meanwhile, Moffat and Wenger were defining their overall approach to the series, with Moffat keen to make it simultaneously scary, funny and serious. “It’s the science-fiction show for people who don’t like that sort of thing...” he told the *New York Times*.

### Connections: Scrambled speakers

► The speakers on the ice cream van on the village green are supposed to be playing *Clair de Lune*, the third movement of the *Suite Bergamasque* written for piano by

French composer Claude Debussy in 1890.



### New producers

**O**n Thursday 5 March, Moffat sent the first sequence with the new Doctor through to Davies to append to his script for *The End of Time* Part Two [2009/10 – see Volume 62]. The result was longer than the one line which Davies had expected, showing the Doctor screaming, “Geronimo!” as the burning TARDIS plummeted towards Earth after the new incarnation made a quick assessment of his physical appearance.



Meanwhile, press speculation about the Doctor's new companion continued, with Hannah Murray from *Skins* cited as having been cast in a *News of the World* article on Sunday 8 March.

By the start of April, it had been decided that there would be two producers for the new series: Peter Bennett and Tracie Simpson. Simpson had worked in TV as a production co-ordinator during the 1990s, joining *Doctor Who* as a production manager in 2004 on the first three series of the revived show. Having returned for odd episodes in 2007, Simpson had been appointed producer of three of the Specials to be recorded in early 2009: *Planet of the Dead* [2009 – see Volume 61] and both parts of *The End of Time*. Bennett had been an assistant director since the 1970s, and first joined *Doctor Who* in 2005 as a first assistant director. Over the next few years he worked on numerous production blocks and was also involved in spin-off series *Torchwood* in 2006, before becoming production manager on the 2008 series of *Doctor Who* prior to producing *Torchwood: Children of Earth* (2009). At this time, he was working as first assistant director on *The End of Time*.

The announcement of Simpson and Bennett came from the BBC Press Office on Wednesday 15 April, along with news that Beth Willis would be joining Moffat and Wenger as a third executive producer.

Willis was brought onboard by Wenger, and had produced the first two series of BBC One's *Ashes to Ashes* (2009-09).

Both the new executives wanted to work with their dream directors, seeking people who could tell a story with visual flair and a modern look. At an early stage the team was agreed that they wanted a different visual style which would convey a sense of childlike wonderment for the viewer; this would require different equipment in terms of cameras and lenses to bring their High-Definition vision to life.

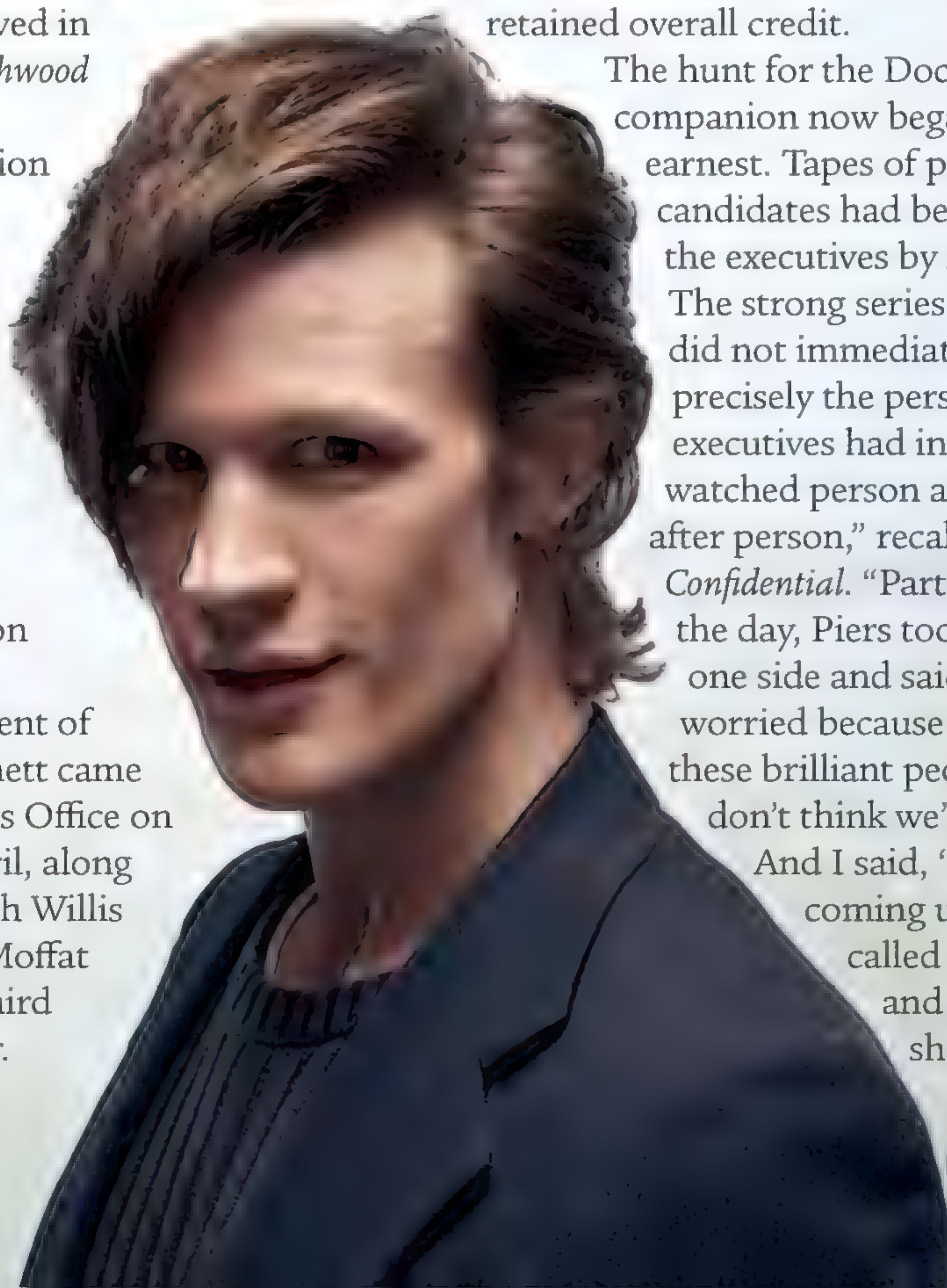
Because of the amount of pre-shoot preparation needed before recording in July, it was decided on Friday 17 April that Tracie Simpson would move over from producer on *The End of Time* to focus on the new series – now referred to as Series 11.1 (ie the Eleventh Doctor, Series One); Julie Gardner took over the producer's role on *The End of Time*, although Simpson retained overall credit.

The hunt for the Doctor's new companion now began in earnest. Tapes of potential candidates had been sent to the executives by Andy Pryor. The strong series of auditions did not immediately present precisely the person his fellow executives had in mind. "We watched person after person after person," recalled Willis on *Confidential*. "Partway through the day, Piers took me to one side and said, 'I'm really worried because we've seen all these brilliant people but I just don't think we've found her.'"

And I said, 'It's fine. She's coming up last. She's called Karen Gillan and I just know she's the one.'"

**Left:**

Matt Smith was the youngest actor to date to play the Doctor.





**Right:**

Karen Gillan is cast as the new companion.

Karen Gillan was one of the actresses on the list selected by Andy Pryor – a young Scots performer whom he recalled casting as the soothsayer in the *Doctor Who* episode *The Fires of Pompeii* [2008 – see Volume 57]. Gillan read the piece she had selected for her solo audition, which she performed in both her native Scots and assumed English accents in her reading with Pryor; it was her Inverness delivery that caught the attention of the team. The audition piece comprised dialogue about Amy's first visit to an alien world which was intended for the script for the fourth episode but never recorded.

Born in Inverness in November 1987,

### Connections: Experts

► The establishments that the Doctor contacts over the internet are noted in the script as being NASA (the USA's National Aeronautics and Space Administration established in 1958), Jodrell Bank (the radio telescope observatory in Cheshire established in 1945) and the Tokyo Space Centre (the Uchinoura Space Center in Kimotsuki established in 1962). In the finished programme, the ESA (the Paris-based European Space Agency established in 1975) and the CSIRO (Commonwealth Scientific and Industrial Research Organisation founded in Australia in 1926) are also cited.



Karen Gillan wanted to act since childhood. She attended youth theatre groups such as the TFX Stage School, featured in productions at the Charleston Academy and took the lead in *Seasons of Love* at the Eden Court Theatre. From 16, Karen studied acting at Telford College in Edinburgh, and a year later joined the Italia Conti school in London. While making her television debut in *Rebus* she also worked as a model alongside her fledgling acting career. As well as appearing in *Stacked* on Channel 4, she had also enjoyed the versatility demanded of her on the sketch series *The Kevin Bishop Show*. At the time, Gillan was working on a British horror film, *Outcast*, which was being shot in Edinburgh.

Matt Smith paid a visit to Upper Boat on Tuesday

5 May during production on *The End of Time*, in preparation for the recording of the Doctor's regeneration the following week. Tuesday 12 saw David Tennant recording his Doctor's final moments – on the TARDIS set, prior to handing over to his successor. It was agreed that the set would be closed from around 3pm so that Smith would be able to record his first scene with a minimal crew. To get everyone out of the sound stage, assistant script editor Jennie Fava invited everyone to have some birthday cake outside after Tennant had recorded his last shots... which meant that when Smith emerged from his trailer, he did so into a sea of cast and crew. Arriving on set, Smith said simply, "Hello, everybody. Lovely to meet you all. I'm Matt Smith." After posing for some publicity shots with Tennant, Smith recorded the effects-intensive sequence with the new production team in attendance. "Me and Piers came in and sat in the chairs, and Russell and Julie went away," explained Moffat in *Doctor Who Magazine*.







By mid-May, Karen Gillan had been recalled to read scenes from the first episode with Matt Smith at BBC Television Centre. The reading went very well, with Smith later recalling at a press screening in New York, “We all went, ‘Yey! That’s her!’”

Gillan returned home from the audition and – a few hours later – her agent phoned to inform her that she had won the role of Amy Pond. “I couldn’t believe it,” she told *Newsround*. “I got off the phone to my agent and I just started jumping up and down on my bed. It was just the most surreal moment ever.”

## Karen Gillan

**T**he casting of Karen Gillan as the Doctor’s new – unnamed – companion was revealed by the BBC Press Office on Friday 29 May. “I am absolutely over the moon at being chosen to play the Doctor’s new companion,” said the actress. “The show is such a massive phenomenon that I can’t quite believe I am

going to be a part of it. Matt Smith is an incredible actor and it is going to be so much fun to act alongside him – I just can’t wait to get started!”

The news fuelled various media reports such as a piece from Leigh Holmwood in *The Guardian* as well as items in *The Sun* and *The Daily Telegraph*. Meanwhile, Karen Gillan was interviewed by *Doctor Who Magazine* editor Tom Spilsbury on Tuesday 2 June, before she started work on *The Well* for BBC Switch.

In early July, Smith and Gillan spent some time working with the production team in crafting the look and style of both the Doctor and Amy – as well as their relationship, which was central to the series. In terms of appearance, Amy’s style was to be relatively simple. “I think a bit more about things, in terms of fashion, than Amy does,” Gillan told *Radio Times*. “Her style is very thrown together – quite different from mine. But she’s a cool girl. Cooler than me.”

In terms of physical performance, Smith was interested in an interpretation of the Doctor with a performance akin to the comedic character actor Peter Sellers and French performer Jacques Lecoq. Meanwhile, the outfit for the new Doctor was proving problematic.

Three fitting sessions were arranged with costume designer Ray Holman who had worked on *Doctor Who* with *Blink* and *Turn Left* [2008 – see Volume 59] as well as *Torchwood*. The aim was to come up with a look which did not draw upon any of the

## Connections: Sky at night

➤ Among the scientists whom the Doctor addresses over the internet, Steven Moffat’s script suggested that ‘one of them could be Patrick Moore – or maybe he’s gone off-line at this point’. British astronomer Patrick Moore (1923-2012) was well-known to BBC viewers as the host of *The Sky at Night* from April 1957, and had always been happy to perform cameos in various television programmes; as such, he recorded an appearance as himself for *The Eleventh Hour*. He had previously been mentioned by Rose Tyler in *Aliens of London/World War Three* [2005 – see Volume 49].







**Above:**  
Bow ties are  
now cool.

**Right:**  
Amy Pond and  
the Doctor - an  
adventurous  
pairing.

previous incarnations for the Doctor and was unique to Smith; the actor was keen to keep his distinctive hairstyle which it was felt gave him an identifiable silhouette “We tried on lots of things,” explained Smith, “but kept reaching a dead end and we dismissed a number of items including a long leather coat, a long blue coat and some short punky stuff!” However, Smith seemed uneasy with the adventurer-cum-swashbuckler look which was emerging, feeling more influenced by some reading he had done about theoretical physicist Albert Einstein. Instead of how other people believed a hero would dress, what the actor had in mind was something that the Doctor would himself choose to wear as he headed out for a concert or a museum visit... only to be whisked into another adventure.

“A bit more piratey, big long coats and all that stuff – and Matt hated it all, so we knew we were in trouble,” recalled Steven Moffat in *Doctor Who Magazine*. “He hated everything. On the last day... he asked if he could try this [tweed] jacket... Then he said, ‘Could I try braces?’... And I’m thinking, ‘Yeah, that’s not bad’... And then he said, ‘Can I have a bow tie?’ And I said,

‘Absolutely no. Under no circumstances are we having a bow tie! It’s retro, outdated, ridiculous, it’s a pantomime idea of what *Doctor Who* is like.’

“But Piers said, ‘Just let him try it with the bow tie.’ So we stuck a bow tie on him and it just looked fantastic. Instantly!” The character and outfit clicked instantly with Smith, who was soon leaping around the room wielding a pen as if it was his sonic screwdriver. When Beth Willis returned to the scene, she was delighted with the new image, created at the eleventh hour before the photocall scheduled prior to recording.

Ray Holman set about assembling the costume that Matt would wear throughout the run of his first series. A new set of light brown jackets were made based on a vintage Harris tweed, very similar to the garment which Smith had originally brought in to show the production team. Smith had a pair of boots from All Saints which he liked but – aware that these would not stand up to the punishment of nine months recording – 10 scuffed pairs





were specially made to resemble them. The Doctor was to have two different pairs of trousers; one pair being a jean cut with the other being turn-ups and skinny in cotton. These would be held up by braces. The right shirt required a lot of hunting, being a smart Paul Smith limited edition which had been discontinued; this had soft collars and was marked out with a squiggly pattern. Holman acquired a sack of vintage bow ties and found as many identical ties which were dark, plain and slim; these were ready-tied items that were easier to use in terms of time and continuity.

## A new TARDIS

**A**s well as the new looks for the new incarnation of the Doctor and the new companion, there was also to be a new TARDIS – inside and out. The existing TARDIS set designed in 2004 had been constructed at the smaller production base of Unit Q2 at Imperial Park in Newport. After recording two series, it had been transferred to the new, larger home for *Doctor Who* at Upper Boat, where it occupied the combined Studio 1+2 alongside the Hub set for *Torchwood*. With the destruction of the Hub in *Torchwood: Children of Earth* recorded during 2008, there was now more space to create a far larger TARDIS set. The previous TARDIS set would be retained adjacent to the original one as it was planned to be featured later in the new series for a script being developed by Neil Gaiman.

Designer Edward Thomas had never expected that he would get to design two TARDIS control rooms, and adopted the same approach as he had taken five years earlier when constructing the original; fundamentally, the TARDIS itself would not recognise the concept of design as such, and would reconfigure itself using

objects which were perfect for each function as required. Thomas worked with several of his colleagues from the 2004 design including Dan Walker, Matthew Savage and Ben Austin along with concept artist Shaun Williams, set decorator Julian Luxton, plus associate designer James North and supervising art director Stephen Nicholas. Savage produced concept drawings for a large, moody, dark green console room with a circular console on Tuesday 24 March 2009, revising this into a six-panelled design on Thursday 2 April (this was later used as the strange vessel in *The Lodger*). While on holiday in Mauritius, Thomas took photographs of rainwater falling from a tin roof against a night sky; the abstract images of the droplets became instrumental in the design approach, representing different TARDIS rooms coming into alignment. A final illustration by Williams was prepared on Thursday 30 July and turned into set plans by Austin during August.

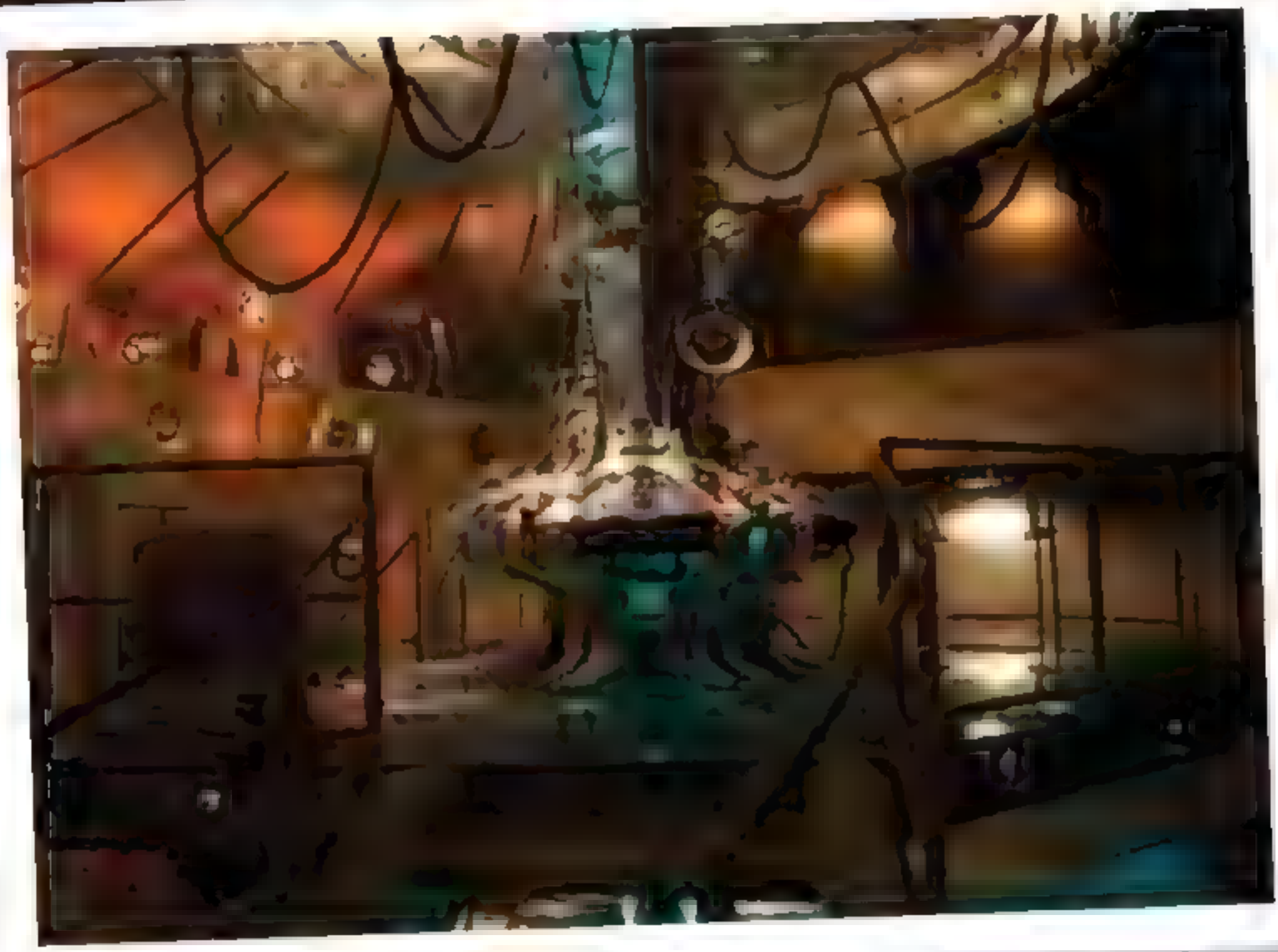
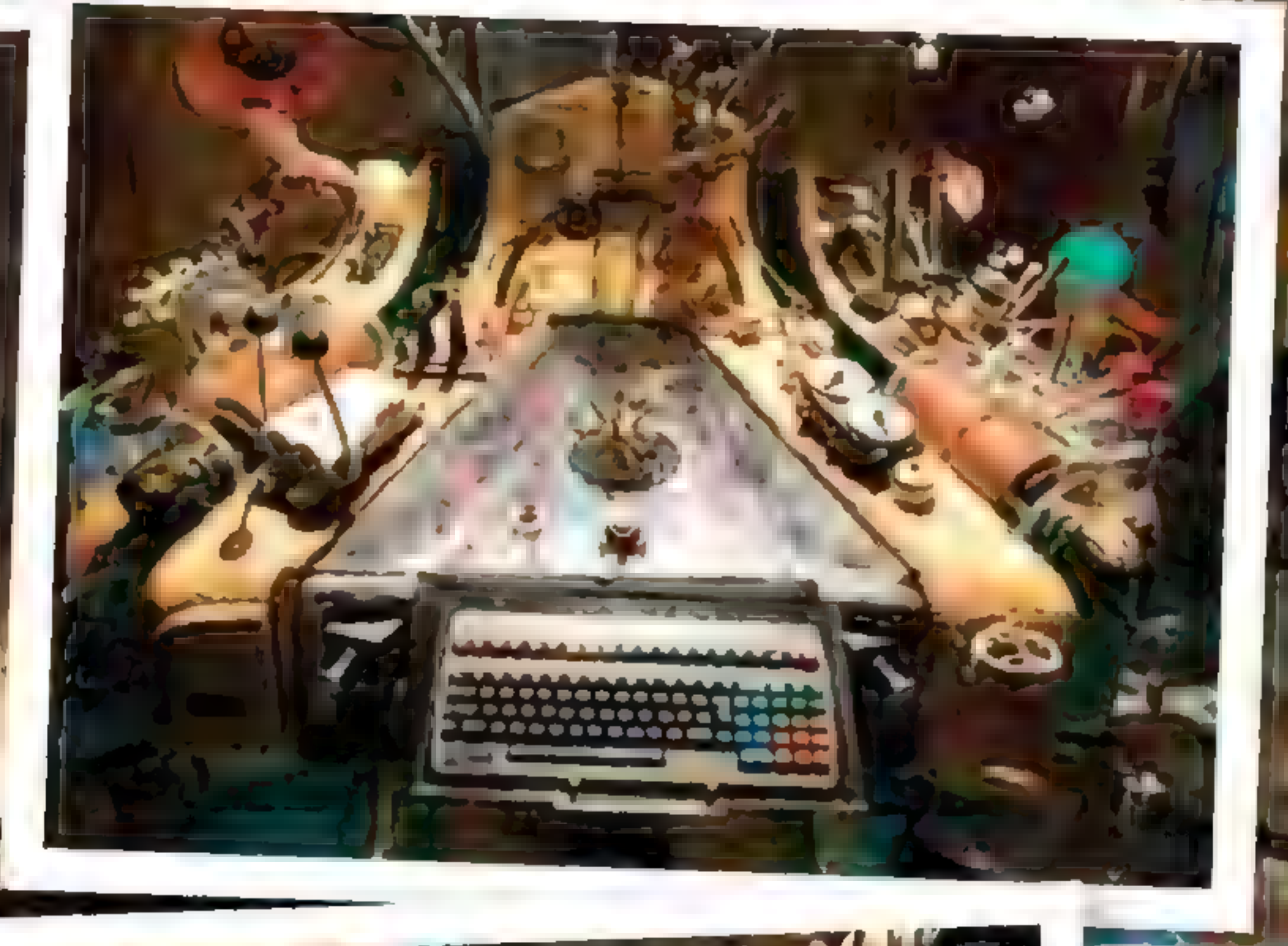
The revised control room was built to be ready for the end of the first recording block in August and was to be twice as big as the existing one. Five or six different entrances – including the main doors – led onto a raised transparent platform on which the iconic six-sided console was positioned; the platform was constructed from two layers of glass bonded with a safety layer of Perspex. Beneath this was a new element, a black oily liquid which would form a cooling protective sheath

## Connections: Theoretical talk

► The Doctor makes reference to Fermat's last theorem (that no combination of two positive integers raised to the power  $n$  can equal a third integer raised to the same power where  $n$  was greater than two) postulated by French mathematician Pierre de Fermat (1601-65) in 1637, but not proven until 1995. Another French mathematician Évariste Galois (1811-32) died in a duel at the age of 20, having done extensive work on Fermat's theorem. Steven Moffat combined elements of this into the Doctor's speech about the real theorem to the scientific community.







**Above:**

The set for the new TARDIS, designed by Ed Thomas.

entry doors was a new light projecting Gallifreyan text down onto the floor, with the walking surface also including a brass plaque from the original TARDIS. The familiar roundels on the walls were now embedded hexagonal flower pots. Of the set dressing, the hat stand – a long-serving item of the Doctor's décor – was still in place. The new TARDIS scanner was a leather-bound monitor (which matched the leather trim on Matt's jacket as the Doctor) and both this and a keyboard on the console carried the maker's logo of Magpie Electricals as seen in *The Idiot's Lantern* [2006 – see Volume 52] as indicated on Williams' drawings on Monday 20 July.

When it came to the hexagonal console, Thomas decided that each fascia

over the heart of the TARDIS; this was realised as water blended with food colouring. Above the police box

would have a different function: helm, navigation, diagnostic, communication, fabrication and mechanical. He detailed these on an instruction plan for the cast and crew. Incorporated into the prop was an old-fashioned Olympia SM3 portable typewriter, an N52 Belkin gamepad, a Morse telegraph tapper key, Bunsen burner, a reel-to-reel tape recorder, an analogue telephone, a Routemaster gearstick, a drum kit pedal, a ship's bell, a classic Mini oil reservoir, aircraft and speed boat controls, a rubber mallet, foot pumps, a digital clock, bath taps, gears from an Italian motor boat, and a gramophone horn. Another brass plaque with the make and model of the TARDIS appeared beneath the console: 'TARDIS. Time And Relative Dimension In Space. Build Site: Gallifrey Blackhole Shipyard. Type 40. Build date: 1963. Authorised for use by qualified Time Lords only by the Shadow Proclamation. Misuse or theft of any TARDIS will result in extreme penalties and permanent exile.'



Another key element was the central time rotor, which this time was to be constructed by hand as a single blown glass element rather than from Perspex. For this specific skill, Thomas eventually hired the talents of Bristol Blue Glass company in Bristol.

## Brighter blue box

**F**or the new police box, Moffat wanted to return to the sort of prop used by the Aaru production team in the two movies *Dr Who and the Daleks* (1965) and *Daleks' Invasion Earth 2150 A.D.* (1966); he had watched the first of these following a lunchtime meeting with writer Mark Gatiss to discuss the forthcoming Dalek episode. This larger police box was a brighter blue than its television counterpart and had striking white window frames as well as a St John Ambulance logo on the right-hand door at the request of Mark Gatiss.

One issue that remained inconsistent during production of the new episodes was terminology. In a meeting with the BBC about licensing, Moffat was told that the term 'Series Five' made *Doctor Who* look like an ageing brand, so it was decided that this term would not be used for production purposes or in press releases. Moffat preferred either 'Series Thirty-One' (ie counting from the 1963/4 series onwards) to show the programme's longevity, or 'Series One' to demonstrate a fresh era. On official production

documentation, the terms 'Series One' or 'Series 11.1' were used.

The first, secret informal readthrough for Matt Smith and Karen Gillan's first six adventures was held during June; the role of Rory had not yet been cast and his part was read in by writer Toby Whithouse, with other parts played by Mark Gatiss alongside Willis, Wenger and Moffat.

A formal readthrough was conducted on Wednesday 15 July, and around this time a shot of the pair together – with Smith in costume – was taken by BBC Publicity to release the following week in conjunction with the start of production on Monday 20, when the fourth and fifth episodes of the new series – *The Time of Angels/Flesh and Stone* – would enter production. The second block would comprise *The Beast Below* [2010 – see page 82] and *Victory of the Daleks* [2010 – see page 118]

before the team turned their attentions to putting the Eleventh Doctor's début before the cameras.

The director who would handle the new Doctor's first adventures in both broadcast and recording order was Adam Smith, whose early days in the video industry included music videos for performers such as The Streets. Moving into television, he handled episodes of the striking

## Connections: Social networking



➤ The Doctor asks that his virus be distributed via Facebook (a social networking website launched in February 2004), Bebo (a similar website founded in January 2005) and Twitter (a microblogging site created in 2006). The stage directions indicates that the millions of zeroes created by the virus can be seen at Times Square in New York and at the Tokyo stock exchange.



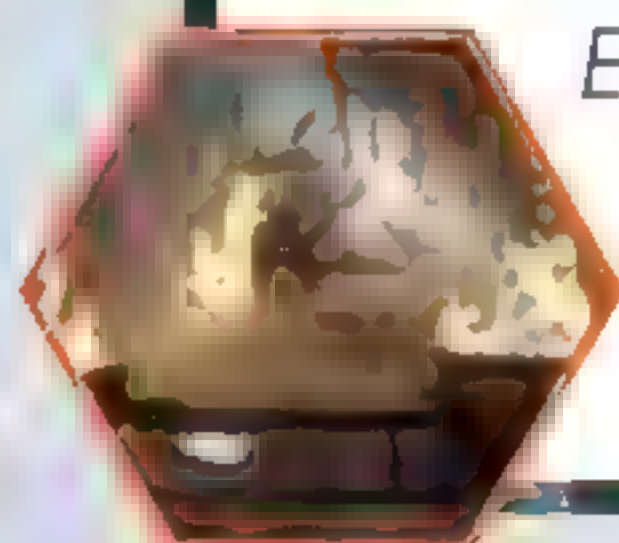
**Left:** The new TARDIS was a brighter blue, displaying a St John Ambulance logo on the door.



### Connections: Previously on...

➤ The narrative of *The Eleventh Hour* continues on directly from the closing moments of *The End of Time* [2009/10 – see Volume 62] in which fire had erupted in the TARDIS control room during the Doctor's violent regeneration, the force shattering the windows of its police box exoshell. The Doctor also tells Amy that he had been travelling alone for a while, certainly not having a regular companion aboard the TARDIS since he had dropped Donna Noble off back on Earth at the conclusion of *The Stolen*

*Earth/Journey's End* [2008 – see Volume 60].



#### Right:

Amy braces herself for her first trip in the TARDIS.

E4 teen drama *Skins* which debuted in 2007, after which he had directed much of the adaptation of Charles Dickens' *Little Dorrit* for BBC One which aired in 2008. As with all the directors on the 2010 series, he would be new to *Doctor Who*.

Adam Smith was delighted with the script, particularly the first 20 minutes which set up the initial meeting between the Doctor and young Amy in a fairytale manner. For inspiration on the fairytale look, the director looked at the 1982 science-fiction movie *ET – The Extra Terrestrial* – a children's adventure in which youngsters encountered and befriended a visitor from outer space – plus the work of director Tim Burton. In July 2009, prior to the recording of *The Time of Angels/Flesh and Stone*, Smith worked closely

with Matt Smith and discussed the new Doctor at great length, as well as working with Karen Gillan on the character and look of Amy.

The shooting script was issued on Thursday 17 September, headed *Doctor Who 1 Episode 1 The Eleventh Hour* and opened in 'a very ordinary little girl's bedroom' with a pre-credit sequence in which Amelia heard the TARDIS crashing into her garden. It was noted that 'the police box doors fly open... falling outward like the flaps on top of a jack-in-the-box'. The new Doctor was described as still being 'in the old Doctor's clothes, but they're torn and wet through. The jacket is gone, the tie hangs loose, the shirt is

in tatters: but somehow, on this new man, it works – a pirate climbing from the wreckage.'

Moffat established that Amelia Pond was Scottish and had moved to England to live with her Aunt Sharon, having no mum or dad. The adult Amy was introduced as 'young, in her twenties, very pretty. English accent' and the Doctor did not deduce her identity until she remonstrated with him and 'roaring to the front [came] her Scottish accent!!'.

Amy's home of Leadworth was described as having 'the cutest little village green – a post office, a pond, a nice little pub, a church. There's a sweet little fire station. The fire engine stands on the forecourt, and a fireman is washing it. A little boy plays on the village green, zooming around with a toy helicopter. It's basically Trumpton.' At one point – given Amelia's Scottish origins – Moffat considered making Leadworth a village in Scotland, while the element of the Doctor driving to the rescue in a fire engine came to the writer while he was in Los Angeles. Mrs Angelo was a 'sweet old lady' while her grandson Jeff was 'good looking, young,







about Amy's age'. The material with Jeff was originally to have taken place in a classroom with a group of clever children all at work on their laptops, but problems with scheduling such a sequence led to it being rewritten.

## The Atraxi

**L**eadworth Hospital was a 'big, gloomy Victorian building' with its staff including the male Dr Ramsden ('fifties, kindly but at the moment a bit exasperated') and male nurse Rory Williams ('young, good looking') who drove 'a little mini'. Of the coma victims, Barney Collins was described as 'a bulky, plump man' and was accompanied by 'a big dog, like a Doberman'. When Prisoner Zero took on its guise of both dog and man, this was called the Dog-Man in the script and described as 'the man is big, cumbersome, in romper-suit workman's overalls. He has a big, round face, and slightly dazed, fixed smile.'

For the crack on Amelia's bedroom wall, stage directions noted that when this widened, 'We REALLY need to be unable to make out anything, not size, not shape. One stop short of a dark field, cos we don't want that unrealistic background.' In its true form, Prisoner Zero was envisaged as 'a translucent tendril, like a giant string of drool hanging down, ending in a bunched little face, beady little eyes, and a grinning,

greedy beak of a mouth, crammed with fangs. The whole thing transparent – like it's made of sluggishly flowing glass.'

The Atraxi eye of the fugitive's pursuers was to be 'embedded in the centre of a starfish-shaped space ship'. In the village green sequence, the writer specified 'stop frame animation' for the Doctor recalling all he had seen 'held in bullet time'.

Emerging onto the hospital roof to confront the Atraxi, stage directions noted that 'the Doctor is now cutting a more respectable figure, but is still in his shirtsleeves. He has a couple of jackets, or coats, slung over his shoulder like he's still choosing.' Eventually, 'He's put on his final choice of tie – the bow tie, of course! – and he's pulling on his tweedy jacket. The new Doctor.' Moffat had originally intended the climax of the episode to play out in the hospital ward after an initial confrontation on the roof, but left it atop the hospital to give the new Doctor an impressive defining moment.

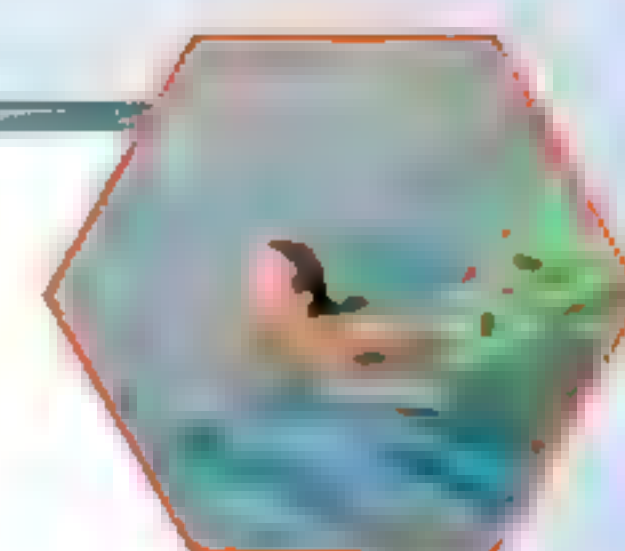
By the end of the adventure, the TARDIS was 'not battered and charred any more – magnificent and blue, with glowing, golden windows'. Inside was the new control room: 'Roughly the same layout, the big central console, the roundels – but brand, gleaming new! And huge. So huge!'

Pink script revisions were made on Tuesday 22 September. Changes were made to a sequence of Amy talking to Rory as they set off for the hospital, the Doctor asking Jeff if he had wi-fi, the Doctor leaving Jeff's, the Atraxi seeing the images of the Doctor's past

**Left:**  
What has  
Amelia found  
in her garden?

## Connections: TARDIS interior design

➤ Describing the inside of the TARDIS, the Doctor refers to both a library and a swimming pool after the crash landing. The library had been seen adjacent to the console area in *Doctor Who* [1996 – see Volume 47] while the swimming pool had featured in *The Invasion of Time* [1978 – see Volume 28], although noted to have been jettisoned in *Paradise Towers* [1987 – see Volume 43], as it was leaking.





(omitting material with UNIT, Sarah Jane and Captain Jack), and an expansion of Amy joining the Doctor's travels in the closing scene.

Cast as Amy's kind-of boyfriend, Rory Williams – an ongoing role for this new series – was Arthur Darvill, with whom Adam Smith had worked on *Little Dorrit*. Born in 1982, Thomas Arthur Darvill grew up in a showbusiness family, had been a CITV continuity presenter and then trained as an actor at RADA, making his professional stage début in 2006. Darvill's casting was important as Rory would be reintroduced in *The Vampires of Venice* [2010 – see Volume 64] and then feature in several more episodes. During August, Darvill was appearing on stage in Edinburgh and was sent three scenes to deliver at his audition. These included the village green sequence from *The Eleventh Hour* and another which he later realised came from *The Vampires of Venice* but with all references to vampires deleted. "I knew it was a character called Rory, and that

was about it," explained the actor. Darvill had previously worked with Matt Smith on stage in the 2007 production of the black comedy *Swimming with Sharks*.

Another key piece of casting was Amelia, the young version of Amy seen in the 1996 sequences. "The team was looking for a little actress to play young Amy," recalled Karen Gillan in *Doctor Who Magazine*. "Obviously, they needed someone who had red hair and my weird accent – it's like an Inverness-specific, Highland accent... The casting folk did some

searching in Edinburgh, Glasgow and Inverness, looking at professional actresses, and ones in theatre groups. Then they said, 'Do you have any relatives or anything?' It was the most casual of conversations. I was like, 'Actually, yeah, I've got this cousin who looks identical to me. And she's the right age. And the right accent!' Tracie [Simpson] popped her head up and said, 'We're going to audition her.'" Karen's cousin, nine-year-old Caitlin Blackwood of St Joseph's RC Primary School in Inverness, had never done any acting before but gave a natural performance at the three auditions held by BBC Wales.

## Castings

**T**he readthrough was held on Wednesday 23 September at Holland House Hotel. *Doctor Who Confidential*, representatives of *Doctor Who Magazine*, Neil Midgley of *The Daily Telegraph* and many others were present to witness Steven Moffat declare that *The Eleventh Hour* would be "the most scrutinised hour of our television lives... This is going to be brilliant, but let's kill them with this one."

In addition to Darvill, also from *Little Dorrit* was Annette Crosbie, a highly regarded actress best-known for the BBC sitcom *One Foot in the Grave*; Crosbie was cast as Mrs Angelo. Dr Ramsden was played by Nina Wadia, well-known for sketch show *Goodness Gracious Me* and for playing Zainab Masood on *EastEnders* since 2007, as well as working with Adam Smith on *Skins*. Italian actor and movement specialist Marcello Magni – the voice of *Pingu* – was cast as Barney Collins, a role which demanded particular movements from the performer. Arthur Cox – cast as Mr Henderson – had featured in *Doctor Who* before, playing Cully in the

### Connections: Changing rooms

► The Doctor tells Amy about the wardrobe aboard the TARDIS; this was alluded to in stories such as *Inside the Spaceship* [1964 – see Volume 2] and *Pyramids of Mars* [1975 – see Volume 24] and was shown in *The Space Museum* [1965 – see Volume 5], *The Twin Dilemma* [1984 – see Volume 40], *Time and the Rani* [1987 – see Volume 43] and *The Christmas Invasion* [2005 – see Volume 51].







*The Dominators* [1968 – see Volume 12]. Portraying the mother of the girls (referred to as Katherine White on some production documentation) was Olivia Colman, best known for the Channel 4 comedies *Peep Show* and *Green Wing*. The girls themselves were played by sisters, 11-year-old Eden and nine-year-old Merin Monteath, both of whom had been acting since the age of four; Eden's headmaster turned out to be one of Matt Smith's old teachers. The readthrough was also the occasion for a particular first meeting. "I met my cousin for the first time at the readthrough," Gillan told *Confidential*. "She grew up in Ireland and I left Inverness quite young, so we'd just never met."

After the readthrough, three sets of revisions were made to the shooting script on Thursday 24 September, the day that recording commenced. Yellow revisions were made to the material with the Doctor contacting NASA to remove dialogue from the 'Japanese Man' on the screen. White revisions covered the Doctor's realisation that the alien menace had arrived late to recapture their prisoner because he was

late. Minor blue revisions were made to the Doctor telling Amy not to go in the strange room (with there being a hidden fifth rather than sixth room in this draft), omitting Amy seeing the face tendrils in a mirror, and the spaceship arriving at the hospital. There were two major deletions; originally when the Doctor aimed his sonic screwdriver at the Dog-Man, he warned, "It's not a weapon – it's a screwdriver. It does screws... From up to eighty feet." At this, the village bandstand behind Prisoner Zero suddenly collapsed.

Also in the final scene, as the Doctor fiddled with the new TARDIS console, a whole section detached and slid out to form an extra unit; on top of this was a big handlebar arrangement. "Oh that's how you do it!" said the Doctor. "Now I get it. This would've saved a lot of trouble... The steering wheel! Nine hundred years, I should've read the manual. Wonder how it works?" "Sorry," said Amy, "are you telling me you've had a time machine for nine hundred years – and we're coming back to nine hundred – and you didn't know it had a steering wheel?" ■

**ABOVE:**  
Trouble for the  
Doctor, Rory  
and Amy.



## THE ELEVENTH HOUR

# Production


**R**ecording for *The Eleventh Hour* began on Thursday 24 September 2009 at Upper Boat on the new TARDIS set. Although the call sheet indicated this was Day 1 of Block Three on *Doctor Who* – Series 11.1, the clapperboard read simply 'Series 1'. Recording with Matt Smith and Karen Gillan ran from 9am to 8pm, starting off with the scenes of the new TARDIS at the close of the episode. The studios were also visited by Caitlin Blackwood and Annette Crosbie for costume fittings.

Scenes in Jeff's bedroom were then recorded in Studio 5 Upper Boat on Friday

25. Before this, Annette Crosbie and Tom Hopper – playing Jeff – had attended a photoshoot for set dressing at 12.15pm. Recording wrapped at 7pm.

Saturday 26 was a location day, with work from 8am to 7pm. *Doctor Who Confidential* was present. The BBC crew used St Cadoc's Hospital, an NHS mental health facility at Caerleon on the outskirts of Newport, to feature as Royal Leadworth Hospital; this had previously been used since 2007 on *Torchwood*. The arrival of Amy and Rory in Rory's 1996 Rover Mini Mayfair (provided by action vehicle supplier TLO) was recorded first with stunt arranger Crispin Layfield supervising





'LLANDAFF WAS  
TRANSFORMED INTO LEADWORTH,  
WITH PRODUCTION COMMENCING  
ON CATHEDRAL GREEN.'

and stuntman Gordon Seed doubling for Darvill. Following this, Seed swapped costumes and doubled for Matt Smith as the Doctor climbed the fire engine ladder. Matt Smith had hoped he would be able to do this stunt himself, but it was deemed too hazardous. As the new Doctor, Seed wore the same wig he had donned on previous episodes for the Tenth Doctor, now styled differently. The Volvo FL 6.14 fire engine was provided by the fire equipment hire company, Pudding Lane. After shots of the alien ship arriving and the Doctor's hurried departure as seen from the roof, the crew moved inside for the locker room scene and then Amy and Rory in the reception area.

Elsewhere, a second unit with a tracking vehicle had been handling shots of the Doctor driving the fire engine and Rory's Mini zooming along with stunt doubles on the A48 between M4 Junction 28 and the LG Factory. A police escort ensured safety for both crew and public.

By now, the residents of Llandaff had been informed that permission had been obtained by BBC Wales to transform the Welsh Cathedral Green into the English village of Leadworth during the following week. The venue had previously been seen in *Human Nature/The Family of Blood* [2007 - see Volume 56] recorded in December 2006. The locals were kept fully informed



### Connections: Golden mist

➤ A spiral of golden mist escapes from the Doctor's mouth during scenes in Amelia's 1996 garden, indicating he is still regenerating. The same effect was seen in *The Christmas Invasion* [2005 – see Volume 51] during the Tenth Doctor's regeneration. Similarly, the Doctor has glowing hands, as seen just prior to the Ninth Doctor's regeneration in *Bad Wolf*/

*The Parting of the Ways* [2005 – see Volume 50].



of what the BBC would be up to during the week. However, recording on Monday 28 September saw the week start at the abandoned industrial premises of Johnsey Estates on the Mamhilad Park Estate in Pontypool, a familiar haunt for *Doctor Who* since the recording of *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], and most recently for recording on *The Beast Below* a few weeks earlier. Work from 8am to 6.40pm saw Matt Smith, Gillan and Darvill perform scenes on the hospital roof.

Work at Llandaff began on Tuesday 29. The *Confidential* team was present to cover

recording at the White House, the home of the cathedral clergy, which was featuring as the living room of Mrs Angelo's home. Another major location was then used on Wednesday 30; this was the Vicarage on Lawn Terrace in Rhymney, which appeared as Amy's home. Work on this day started on material for *The Time of Angels/Flesh and Stone* at another venue, but after lunch the scenes of Amy in the mystery room were recorded through to 9.35pm. Representing the face tendrils in its true form was a tennis ball on the end of a rod, used as a guideline for the cast to react to ahead of CGI work by FX house The Mill.

Thursday 1 October found the team at another premises of Gwent Healthcare: Abertillery Hospital in Aberbeeg, Abertillery. From 10am to 8.50pm, the interior featured as the coma ward and adjoining corridor. Early in the day, graphic artist Jackson Pope took photographs of the coma victims against



a white screen so that they could be keyed into backgrounds taken in Llandaff, and so act as the photographs which Rory had taken around Leadworth; Olivia Colman and the Monteath sisters – chaperoned by Lynsey Monteath – also posed for the mother's bedside photographs. *Doctor Who Confidential* was present, and choreographer Ailsa Berk coached Colman and the sisters in their movements as Prisoner Zero.

Recording covered Rory and Amy attempting to barricade themselves in the ward to the arrival of the Doctor on the ladder. The smashing window was supervised by Crispin Layfield and set up by visual effects supervisor Danny Hargreaves of Real SFX. The team was then back on the ward from 9am to 7.40pm the next day, this time joined by Caitlin Blackwood for the Doctor's confrontation with Prisoner Zero. For the shots where the fugitive impersonated the Doctor, Andy Jones acted as Matt Smith's stand-in, and Adam Smith told Colman to





**Left:** Olivia Colman and the Monteath sisters prepare for a scene together.

child's model helicopter. At the same time as these scenes were recorded, directors Anthony Dickenson and Dan Lowe from Partizan Lab were taking photographs for the stop frame animation sequence showing the Doctor's thought processes as he analysed the scene on the green. These would then be compiled to form a jerky, surreal form of live action.

## The new logo

**B**ack at Upper Boat there was a costume fitting for Arthur Cox, and – after the 7pm wrap – the second unit had a meeting to plan for insert shots the following day.

Images from the day's work quickly appeared in the media. *Doctor Who's* new assistant Karen Gillan shows off her long legs in sexy policewoman's outfit announced the *Daily Mail*, while BBC Wales presented photographs of the village's transformation.

"A new logo. The eleventh logo for the Eleventh Doctor – those grand old words, *Doctor Who*, suddenly looking newer than ever," commented Steven Moffat on Tuesday 6 October as the series' new logo – designed by Christian Manz of Framstore – was unveiled. *The Daily Telegraph*, *Daily Star* and *The Sun* ran items on the new branding.

Meanwhile in Llandaff, *Confidential* was present again for a rain-sodden recording from 8am to 7pm for the key scene of the Doctor returning Amy's apple to her while trapped by his tie. Crispin Layfield again supervised action material with Gordon Seed on hand.

**Below left:** A new logo for a new era.

## Connections: Family

➤ Talking to young

Amelia, the Doctor states that he had lost his family along with the rest of the Time Lord race when commenting, "I don't even have an aunt." The Doctor first alludes to having had any family at all in *The Tomb of the Cybermen* [1967 – see Volume 10]. In *Doctor Who* [1996 – see Volume 47], the Doctor quipped he was half-human on his mother's side.



tease and wind up Smith to get a different reaction out of him on each take.

By 8am on Monday 5 October, Llandaff had been transformed into Leadworth, ready for production to commence in and around Cathedral Green. The main unit focused on the Doctor and Amy hearing the Atraxi message from everywhere, and the Doctor declaring that he only had 20 minutes to save the planet. The Pudding Lane fire engine was used along with Rory's Mini and also a Bedford ice cream van from TLO. Martin Winfield of Rockwood Animals provided Bosley – a five-year-old Rottweiler – to accompany Marcello Magni as Barney Collins. Lynn Walters was on hand to operate a local







Despite the heavy rain, filming continues.

"We just got killed by the weather. Torrential rain on the two days we had to shoot it," recalled Moffat of the village green sequence in *Doctor Who Magazine*.

Piers Wenger asked for suitable script changes to be made. Wednesday 7 October

saw goldenrod revisions to the script, affecting the end of the scene on the green because of the adverse weather. Dialogue between Amy and Rory as they made for Rory's Mini was now relocated inside the vehicle. While Amy stared at the apple in her hand, Rory commented, "He looks like me." "What?" asked his 'girlfriend'. "The Doctor and me, we look similar," explained the nurse. "No you don't!" exclaimed Amy. "Is that why you chose me?" asked Rory, "Cos I remind you of him?" "You don't remind me of him,"

assured the young woman, "not even a bit." "Are you sure?" asked Rory. "He's from space!" exclaimed Amy, "He's got a time machine. He's got gadgets and probably superpowers..." "Yeah, okay..." said Rory. "He fights monsters, he's like some kind of big space hero. He doesn't even have a name, he's the Doctor," continued Amy. "You can stop now," said Rory. "And you're... you're..." struggled Amy. "Yeah, what am I?" asked Rory. "You're a nurse," replied Amy, "Which is also good. Now drive!"

Rain hampered production on Wednesday 7 from 8am to 7pm, with *Confidential* studying the work of the two camera units. The set piece for the day was the Doctor confronting Prisoner Zero with his sonic screwdriver... and the village then going mad. The second unit, under director Alastair Siddons, focused on cutaway shots of spinning signs and weather vanes, car lights flashing and wiper blades waggling, the fire engine ladder extending, plus the exploding lamps and haywire helicopter. Greenscreen shots

### Connections: Dodgy builders

► The Doctor had previously commented, "You've had some cowboys in here," both when looking around the spaceship and then when exploring Reinette's mind in *The Girl in the Fireplace* [2006 – see Volume 52] which had also been written by Steven Moffat. He uses the same phrase in *The Eleventh Hour*

when inspecting the crack on Amelia's bedroom wall.





of Marcello Magni and Bosley were also recorded. The climax of the sequence was the destruction of the sonic. “We’ve concealed a spark effect in the sonic screwdriver,” explained Danny Hargreaves to *The Daily Telegraph*, “It’s a mixture of an ingredient called ‘black powder’ together with titanium granules. When you put an electrical charge through it, it burns the black powder, which then burns the titanium, which gives you lots of sparks.” At the moment of detonation, Smith flinched and broke the screwdriver in two. The on-set medical staff checked that no harm had come to his hand.

## Fish fingers and custard

**T**hursday 8 saw the team move on from Llandaff and return to the Vicarage at Rhymney, starting at 8am in the garden – home to the old TARDIS prop – with the Doctor realising who the policewoman was in 2008, and then little Amelia waiting at dawn in 1996. The team then moved inside for the 1996 scenes of the Doctor enjoying his own recipe in the kitchen, with Matt



Smith eating coconut sponge fingers in place of actual fish fingers. Blackout tents were used to simulate night outside the building as recording continued with the Doctor checking the crack in Amelia’s bedroom. After Smith and Gillan departed at 6pm, recording ran through to 7pm with young Amelia.

Friday 9 was again spent at Rhymney recording in two time zones from 8am to 7pm. The bedroom scene with the crack in 1996 was completed first, after which the Doctor found himself handcuffed to the landing radiator in 2008. The same hours were worked at the same venue on Saturday 10, starting with the Doctor’s bad reaction to various foods in 1996 (with food hygienist Tony Ward’s work captured in all its glory by *Confidential*) and hearing the Cloister Bell, after which the Dog-Man emerged from the mystery room in 2008.

The Vicarage was home to the *Doctor Who* crew for most of the following week. Monday 12 October saw work run from noon to 11pm, starting with the rest of the landing scenes of the cuffed Doctor. Caitlin Blackwood was not required for work that day, so Courtney Hawkins doubled for her as Amelia in cutaway. After this, the crew moved outside for shots of the empty 1996 garden. The second unit meanwhile had recorded insert shots of Jeff’s clock and laptop (with hand doubles) inside the house and then moved outside for close-ups of Rory’s phone.

Smith, Gillan and Darvill were needed for Tuesday 13 October where recording began around 3pm with the new TARDIS departing from Amy’s garden in 2008. After dark, the Doctor was seen throwing bread and butter out into the garden in

## Connections: Wibbly words

➤ The Doctor’s description of the time crack phenomenon as “wibbly wobbly, timey-wimey” comes from an expression which he had used in *Blink* [2007 – see Volume 56], also written by Steven Moffat.



**Left:** The Doctor discovers that fish fingers and custard are a delicious combination.



### Connections: Telepathic contact

When the Doctor presses his hands to the unconscious Amy's head, the stage directions note that he did so 'as with Reinette in *The Girl in the Fireplace* and Donna in *Journey's End*'. This refers to the Doctor's telepathic contact with Madame de Pompadour in Steven Moffat's own *The Girl in the Fireplace* [2006 - see Volume 52] and during Donna's final sad moments aboard the TARDIS in *The*

*Stolen Earth/Journey's End* [2008 - see Volume 60].



1996, and moments later introduced Amy to his time machine in 2010, wrapping by 1.30am. During the day, the second unit picked up a plate shot of the bedroom wall, and the Doctor looking at the TARDIS key.

Wednesday 14 was a media day, with Benjamin Cook of *Doctor Who Magazine* present to chat to Smith and Gillan in the vicarage kitchen, reporter Leah Gooding and her crew from CBBC's *Newsround* there to interview the stars on location, and the *Confidential* crew speaking to members of the crew. Recording with two units was scheduled to start at 2.30pm and run to 1.30am, with

the main unit working on the landing scene between the Doctor and Amy as they bluffed about back-up in 2008. They then headed outside at night for the Doctor trying to stabilise the crashed TARDIS watched by young Amelia in 1996. Crispin Layfield supervised Smith leaping in and out of the old TARDIS, and the crew was impressed with the acting talents of Caitlin Blackwood. Meanwhile, the second unit performed inserts such as pick-ups in the kitchen, shots of clocks and watches, plus material for the Weeping Angels two-parter.

Work at the Vicarage in Rhymney then concluded on Thursday 15 with a 2.30pm to 1.30am shoot. Recording started with the Doctor's return to the house in 2008 and his encounter with a cricket bat - supervised by Layfield - after which the evening and night saw

the immediate aftermath of the TARDIS' crash-landing in 1996.

Following a readthrough on Block Four the next morning, Smith and Gillan joined Darvill back at Abertillery Hospital at 2pm to continue work on the hospital scenes through to 7pm, including more recording on the confrontation with Prisoner Zero and the Doctor bolting from the ward. Work continued there on Monday with *Confidential* present for the 8am to 6.40pm shoot which allowed Smith a day off. Nina Wadia performed all her scenes as Dr Ramsden on this day, after which the sequence of Amy and Rory encountering the mother and her children was recorded.

### 2010 series trailer

Although Monday 19 October was the final day of principal photography on the block, there were still insert shots to be performed on *The Eleventh Hour*. Adam Smith returned on Wednesday 18 November to helm a second unit at Upper Boat. He worked in the greenscreen area with Matt Smith on material of the Doctor in the fire engine, with a suitable moving background added in post-production.



**Right:**  
Matt Smith is  
talked through  
a scene.





The following day, Smith and Gillan recorded their contribution to the 2010 series trailer being made by Red Bee Media, as in previous years.

The brief from the BBC for the launch was fundamentally to introduce Matt Smith as the Doctor. “The aim was to reassure and excite the fans so that, although the Doctor had changed, he was still the amazing character that we all know and love,” explained Tony Pipes, who helmed the project. “We wanted to invite the viewer on a journey with him – as you would be invited every week – and experience the familiar and the new with the new Doctor in total heroic control.”

Pipes’ idea for the trailer was to take a page from the classic 1865 children’s fantasy *Alice’s Adventures in Wonderland* and have the Doctor take both the viewers and his new companion Amy ‘down the rabbit hole’. To do this, he would use one of the most iconic images from *Doctor Who*,

the time vortex. A key part of the series’ iconography, the vortex was seen as the perfect metaphor for the journeys through time and space to convey the experience of the Doctor’s world. “We aimed to make something breathtaking and visually stunning but also something that looked 100% *Doctor Who*,” commented Pipes. “The trailers were also going out in cinemas so this also gave us an opportunity to literally put the Doctor in another dimension and make the trailer in 3D.”

The script and storyboard for the trailer were discussed with the *Doctor Who* production team, and the shoot with Matt Smith and Karen Gillan was scheduled for Thursday 19 November. The director was Michael Geoghegan – one of the directors behind the BBC Two idents – who would helm the complicated 3D shoot in Studio 3 of Upper Boat. A full day of recording was scheduled, starting with the opening and closing scenes of the Doctor and Amy

**TRAILER**  
The TARDIS has crash-landed!





### Connections: Essential gadgets

► Two items the Doctor regularly uses are seen in *The Eleventh Hour*. The first is his psychic paper, introduced in *The End of the World* [2005 – see Volume 48]. The other is the sonic screwdriver, the first version of which had originally been introduced in *Fury from the Deep* [1968 – see Volume 12]. During the adventure, the Doctor's current sonic screwdriver is destroyed – as in *The Visitation* [1982 – see Volume 35] and *Smith and Jones* [2007 – see Volume 54] – and a new one is provided by the

TARDIS console at the conclusion of the tale.



laying on the grass looking up at the stars. Following this, the two leads donned harnesses for the rest of the day and embarked on the wire work which would show them tumbling through the vortex as they were buffeted by wind machines. “They handled this without a complaint, showing great skill and professionalism,” recalled Pipes. In the remaining time, shots were undertaken of the Doctor's foes old and new – a Dalek, a Weeping Angel, a Smiler and a Silurian. Post-production work was undertaken at The Mill along with the CGI work, with Pipes noting, “The 3D was also handled here and many oohs and

aahs could be heard from the 3D area as production was completed!”

On Friday 20 November, elements of the confrontation between the Doctor and Prisoner Zero on the village green were recorded back at Llandaff Village from 9am to 8pm, requiring only Smith, Gillan and Darvill. This was a special pick-up day using a revised version of the script. Originally when Rory reacted to the existence of Prisoner Zero, he asked Amy, “And he's not your oboe teacher?” “No!” insisted Amy. “Prisoner Zero,” announced the Doctor, “this world is gonna burn – and you can stop it. Right now, up there, they're scanning this planet – for you. If they find you in time, six billion people will live, so I'm asking you please, for the sake of the six billion – stop hiding.” The Dog-Man growled, as the Doctor continued and raised the sonic. “Nah, didn't think so. Well – I'm sorry, I really am... You had a look at this before so you



know it's not a weapon – it's a screwdriver. Multi-function though! Oh, the extras this thing's got – and do you know what I've never tried? I've never tried them all at once!" As the village was plunged into chaos, the Doctor continued, "On maximum range, definitely not good for it – but do you know what is good? Your friends up there will be scanning for non-terrestrial technology. Now they've got to be, what, a Level 20 civilisation? Earth – Level 5. Leadworth – Balamory. Sonic screwdriver – Level 4,000, plus invisible ink!" After the screwdriver was destroyed, Amy asked, "Did it work, did they notice?" "No! We need more, we need bigger," replied the Doctor.

## Action sequence

**S**teven Moffat always had in mind that the episode would open with an impressive action sequence, with the TARDIS hurtling over London before its crash in Amelia's garden. However, this had not been included in the earlier shooting script. By December, Moffat had scripted it as an item in its own right – 'Episode 1 Opening Sequence' – and was at second draft stage by Thursday 17 December.



"I thought what happens in between him shouting 'Geronimo!' [at the conclusion of *The End of Time*] and crashing into that garden," explained Moffat on the official *Doctor Who* website's Video Explorer. The showrunner was also taken with the idea of the TARDIS zooming towards the Westminster clock tower containing Big Ben, with the landmark having already been hit by a spaceship in *Aliens of London/World War Three* [2005 – see Volume 49].

Music recording for the new series began shortly before Christmas, with Murray Gold again scoring the series with arrangements from conductor Ben Foster. The first recording session comprised seven pieces to set the style of the show, taped by the Crouch End Festival Chorus at Studio 1 of AIR Studios in London on Sunday 20 December. These vocal pieces were then to be added to orchestra tracks recorded the following day at Hoddinott Hall in Cardiff by the BBC National Orchestra of Wales. The cues were then mixed at AIR Studios.

The first issue of *Radio Times* for 2010 had hit the streets in late December, and saw the start of publicity for the launch of *Doctor Who* in the spring. Matt Smith was selected by the listings magazine as one of the 10 people to watch, with Moffat penning a short piece about his lead man.

Following the broadcast of *The End of Time Part Two* on New Year's Day 2010, the [bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho) website underwent a rebranding. Although only the new series logo appeared to tempt viewers at

## Connections: Clever TARDIS

➤ The warning signal the TARDIS emits is described in the script as 'the tolling of an unearthly bell (experts will recognise the Cloister Bell); this TARDIS emergency system that warns of impending doom had first been heard in *Logopolis* [1981 – see Volume 33]). It is also established that the TARDIS can rebuild itself, inside and out. As with Steven Moffat's script *Silence in the Library/Forest of the Dead* [2008 – see Volume 59], the Doctor is able to open the TARDIS doors by snapping his fingers.



**Far left:** The Doctor susses out Amy to see if she's companion material.

**Left:** Nurse Rory gets a dressing down from Dr Ramsden.



### Connections: POV

► The reason that Amy is unaware of the extra room off her landing is because of a perception filter, akin to that created by the Doctor using the TARDIS key in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56].



Last-minute  
line learning!

the end of the broadcast, over on BBC Three the corresponding edition of *Doctor Who Confidential* was followed by a trailer for Matt Smith's début as the Doctor, with enticing images from the episodes already recorded; this was also made available on the website.

"One of the most elaborate sequences we've ever done," was how Steven Moffat described the new opening

for Episode 1 which was to be produced by Nikki Wilson. A production meeting for this was held on Monday 4 January. On Thursday 7 January, the aerial shots of London beneath the burning TARDIS were

captured in a special nighttime helicopter flight across the city. Despite snow falling across southern England, the shoot went ahead, delayed slightly during the afternoon by technical problems with the helicopter. With a special camera rigged on the nose of the vehicle, aerial director of photography, James Swanson, was able to get the shots that Adam Smith wanted – the BBC team had been given special permission to descend as low as 500 feet over the Thames. The shoot saw a team from the BBC website present to chat to the crew.

The final element to be recorded of this 'Prequel Shoot' was the Doctor hanging out of the TARDIS. By now, Block Five was in production, and so this material with Matt Smith was scheduled around work





by the main unit to take place at Upper Boat on Tuesday 12 January. Recording started in Studio 6 where a greenscreen set had been erected for wirework from 9am. The old TARDIS prop was placed on the scaffolding, with the scaffolding representing the lip of the TARDIS which the Doctor would dangle from. Crispin Layfield and Bob Schofield supervised all stunt and wirework (which had been prepared the previous day), with Gordon Seed standing in for Smith on some shots and also replacing the show's star for time-consuming camera line-ups. Work then moved to the old TARDIS set still located on Stages 1+2. This was the final use of the set. The use of fire was carefully controlled, with the final shudder that



**Left:**  
The Doctor  
visits  
Leadworth  
Hospital.

threw the Doctor sideways achieved simply by Smith being pulled out of shot. The elements of the sequence still needed to be assembled, and a small CGI Doctor dangling from the doorway would be added. Smith was photographed for these reference shots on Tuesday 26 January while recording the final episode of the series. ■

## PRODUCTION

**Thu 24 Sep 09** Upper Boat Studios, Treforest: Studios 1+2 - New TARDIS - Control Room

**Fri 25 Sep 09** Upper Boat Studios: Studio 5 - Mrs Angelo's House - Jeff's Bedroom

**Sat 26 Sep 09** St Cadoc's Hospital, Lodge Rd, Caerleon (Leadworth Hospital - Entrance/Roof/Locker Room/Reception Area); A48 between Tredegar House (M4 Junction 28) and LG Factory (Road)

**Mon 28 Sep 09** Johnsey Estates, Mamhilad Park Industrial Estate South, Pontypool (Leadworth Hospital - Roof)

**Tue 29 Sep 09** Llandaff Cathedral Green, Llandaff Village (Mrs Angelo's House - Living Room/Leadworth Village - Street/Front Door)

**Wed 30 Sep 09** The Vicarage, Lawn Terrace, Rhymney (Amelia's House (2008) - Mystery Room)

**Thu 1 Oct 09** Abertillery Hospital, Pendarren Road, Aberbeeg, Abertillery (Leadworth Hospital - Corridor/

Coma Ward)

**Fri 2 Oct 09** Abertillery Hospital (Leadworth Hospital - Coma Ward/Corridor)

**Mon 5 Oct 09** Llandaff Cathedral Green (Leadworth Village - Street/Front Door/Village Green)

**Tue 6 - Wed 7 Oct 09** Llandaff Cathedral Green (Leadworth Village - Village Green)

**Thu 8 Oct 09** The Vicarage (Amelia's House (2008) - Garden/Amelia's House (1996) - Garden/Kitchen/Amelia's Bedroom)

**Fri 9 Oct 09** The Vicarage (Amelia's House (1996) - Bedroom/Amelia's House (2008) - Landing)

**Sat 10 Oct 09** The Vicarage (Amelia's House (1996) - Kitchen/Landing/Stairs/Amelia's Bedroom/Amelia's House (2008) - Landing/Mystery Door)

**Mon 12 Oct 09** The Vicarage (Amelia's House (2008) - Landing/Mystery Door/Kitchen/Amelia's House (1996) - Garden/Kitchen/Jeff's Bedroom/Village Green/

Leadworth Coma Ward)

**Tue 13 Oct 09** The Vicarage (Amelia's House (2008) - Garden/New TARDIS/Amelia's House (1996) - Kitchen/Amelia's House (2010) - Amelia's Bedroom/Garden)

**Wed 14 Oct 09** The Vicarage (Amelia's House (2008) - Landing/Amelia's House (1996) - Amelia's Bedroom/Garden/Village Green/Clocks)

**Thu 15 Oct 09** The Vicarage (Amelia's House (2008) - Garden/Front Door/Stairs/Landing/Amelia's House (1996) - Garden)

**Fri 16 Oct 09** Abertillery Hospital (Leadworth Hospital - Coma Ward/Corridor)

**Mon 19 Oct 09** Abertillery Hospital (Leadworth Hospital - Corridor/Coma Ward)

**Wed 18 Nov 09** Upper Boat Studios: Studio 3 - Fire Engine

**Fri 20 Nov 09** Llandaff Cathedral Green (Leadworth Village - Village Green)

**Thu 7 Jan 10** London - helicopter shoot

**Tue 12 Jan 10** Upper Boat Studios: Studio 6 - Greenscreen/Studios 1+2 - Old TARDIS





# Post-production

The Doctor discovers his phone has only got 10% of its battery life left.

**E** editing on the episode took place through early spring 2010, with various cuts and alterations being made.

When the Doctor tasted yoghurt and spat it out, he originally asked Amelia, “What was that?” “Yoghurt,” replied Amelia. As the Doctor suggested bacon, he added, “Love bacon!” and – after spitting it out – commented of beans, “That’s what it’s all about, beans!” followed by, “Can’t go wrong with bread and butter!” Having asked for fish fingers and custard, the Doctor told Amelia, “Fish custard! This is mine, I invented this.” “You’re funny,” commented Amelia.

While Amelia waited in the garden for the Doctor to return, a shot which had been recorded for the projected Episode 13 of the Doctor picking up Amelia and darting past the camera was inserted; by

the time Episode 13 was written, this had not been required and could be inserted into Episode 1.

When the policewoman warned the Doctor that she had back-up on the way, the Doctor replied, “I can swim! I’m a really good swimmer now. Oh, and excellent at football – that’s new! Eyesight, welcome back! Right-handed, blood pressure’s down a bit. Ooh, nice kidneys.” At one point, the scene in which the Doctor confirmed his identity to Amy by showing her the apple was going to be cut for pacing.

On the coma ward, when Dr Ramsden examined Barney, she commented, “This is Barney. Handyman, lived alone, he’s a bit... well, individual. Only friend was his dog, actually. Bit sad.”

When the Doctor chastised himself for not seeing the perception filter, he



added, "I wasn't ready, I'm still not." His last warning, "Stay out of there!" as Amy entered the sinister room was dropped. "But there's no one here..." said Amy as she entered the room. "Okay, thinking, come on," continued the Doctor as Amy looked around the room, "It's got perception filters – came through a tiny little crack, so it's probably a multi-form, yeah, got to be a multi-form..." "Funny-looking screwdriver," observed Amy after prising the sonic from the goo. "Hilarious," replied the Doctor.

When Barney and his dog appeared from the room, Amy originally asked, "Who are you?" and told the Doctor. "It's just a man and a dog." As the dog-man revealed its alien teeth, Amy asked, "What's it going to do to us?" "A bad thing," replied the Doctor. "It's usually a bad thing." Escaping into the garden, after the Doctor asked Amy if she had any questions, he pondered, "Where are they? This is supposed to be a stakeout – it should be all megaphones, and cross people, and 'where the hell is my coffee?'"

On meeting Mrs Angelo and assuring her that his face was brand new, the Doctor rounded on Amy and asked with reference to her comment about the name Amelia, "What's wrong with fairytale?" "I grew up," replied Amy, "You missed that."



However, the Doctor was now flicking through the TV channels and commenting of the eye, "It's everywhere. Every channel."

After the Doctor commented that the pursuers of Prisoner Zero were getting ready to boil the planet, he continued, "Welcome to the end of life on Earth. You're in Leadworth. It won't be a big leap." As the Doctor sat by the pond, Amy asked, "Are you just going to sit there?" "Why not?" replied the Doctor, "Why shouldn't I just sit here?" Amy looked at him and said, "Cos I waited 12 years." Stung, the Doctor got up and noticed the villagers.

## Prisoner Zero

**W**hen Amy took the car keys off their owner, she explained, "Sorry, Mr Henderson – official police business." Watching the Doctor being secured by his tie, the driver said to Amy, "I thought you were a kissogram." "I got promoted," explained Amy. "What's wrong with you?" asked the Doctor, "Why do you keep locking me up?" When Amy told the Doctor that he needed to talk quickly, the Doctor replied, "Please, I don't need a mad person!" "This isn't mad – this is curious," retorted Amy, tossing the car keys in her hand and continuing threateningly, "Mad is when I take you for a spin. Now. Who are you?" Proving his identity, the Doctor returned the apple to Amy, adding, "Your first thought when it landed in your mind – it's so small."

Ruminating on Prisoner Zero's psychic link, the Doctor continued, "A coma victim, the perfect place to hide – in the dreams of the living dead." "He's

### Connections: Level up

➤ The classification of Earth as a 'Level 5' world stems from a comment made by the Time Lady Romana in *City of Death* [1979 – see Volume 31], where she refers to a 'Level 5 civilisation'.



**Left:**  
An apple  
a day...



## THE ELEVENTH HOUR



New Doctor,  
new TARDIS,  
new sonic!

exactly like the glove puppet!” marvelled Rory, still looking at the Doctor. “Glove puppet?” exclaimed the Doctor. “Shut up!” ordered Amy.

Talking to Amy and Rory on the green about the aliens threatening Earth, the Doctor continued, “I’m not ready for this! I can’t do this yet – my head, my stupid, stupid head.” “What’s wrong with

it?” asked Amy. “System crash, it’s still rebooting. I’m only half done, I’m not ready,” explained the Doctor. “What’s he saying, I don’t understand,” said Rory. “Well you’re gonna have to be ready aren’t you?” insisted Amy. “I know!” retorted the Doctor, “Don’t you think I know that?” When the Doctor commented on the multi-form’s disguises, Rory originally explained, “I trained to be a doctor cos of him.” After the Doctor recalled Jeff’s laptop and prepared to set off, he turned

and asked Rory, “No, hang on, wait – how do you train to be doctor and end up a nurse?” “Unsuccessfully,” explained the nurse. “Okay!” replied the Doctor.

When Mrs Angelo entered Jeff’s bedroom, she asked of the Doctor, “Jeff, is he your gay friend?” “Gran, I’m not gay,” insisted Jeff. “He’s not, you know,” said the Doctor, having seen what was on Jeff’s laptop, “Right, have you got wi-fi?” Smacking his lips, he declared, “Yes, good wi-fi, strong!” “Shall I go and make a cuppa?” asked Mrs Angelo.

At the hospital reception, when Amy phoned the Doctor, Rory asked, “But how can he be real? Your imaginary friend, how can he have come back?” Later, as Rory and Amy entered the trashed hospital corridor, Amy originally exclaimed, “Oh my God!” After he arrived in the ward, the Doctor confronted the mother/child creature and said, “Prisoner Zero, here we go again. Which one are you this time. Oh, her!” He moved to the bedside of the woman patient to look at the photographs of the lady and her children. “Oh, that’s mean,” he said, “Nice lady, dreaming about her

### Connections: In the shadows

▶ Speaking to the Atraxi, the Doctor refers to Article 57 of the Shadow Proclamation. The Shadow Proclamation had first been mentioned in *Rose* [2005 – see Volume 48] and had then appeared in *The Stolen Earth/Journey’s End* [2008 – see Volume 60] when the Tenth Doctor and Donna visited this mysterious law-making agency.





children – and you’re walking about with her face on, ending the world.” “I will die,” said the mother when the Doctor tried to assure Prisoner Zero that nobody would die. “You’ll go back to prison,” he insisted. When the Doctor stated that someone opened the crack, the mother asked, “Don’t you know?” “Don’t I know what?” replied the Doctor. After the mother taunted the Doctor in the child’s voice, it asked, “Is that why you still care?” “Why I care?” echoed the Doctor. “This world can burn, and any other – it doesn’t matter. Nothing has ever mattered,” continued the alien. “That’s a spaceship! Right up there, a spaceship!” exclaimed Rory as he saw the Atraxi vessel through the window. Before vanishing, Prisoner Zero told the Doctor, “The Pandorica will open.”

After the Doctor fled the hospital, Rory asked Amy, “Should we catch him up?” Amy looked at him, puzzled.

### “Geronimo!”

**A**longside the videos of people working around the world seen on the screen – including Patrick Moore – the man at Jodrell Bank was Adam Smith’s brother; the director also attempted to get Steven Moffat to record a cameo for this sequence. In terms of dubbing, small changes were made such as adding the new Doctor’s catchphrase “Geronimo!” (which Steven Moffat joked was simply a way of helping Matt Smith to cover when he



**Left:** Amelia and the Doctor. Or is it Prisoner Zero?

forgot his lines) as he jumped back into the TARDIS. Also added was an insert as the Doctor observed that the aliens were radio broadcasting “in every language” and his later dialogue saw his description of the Atraxi as “a Level 20 battle fleet” change to “a whole battle fleet”. The voice of the Atraxi was performed by David de Keyser, an actor known for his distinctive vocal work.

The producer and director credits were superimposed over the opening shots of Amelia’s garden. Slow motion was used for the shot of Amy looking at the fresh apple which she had given the Doctor 12 years earlier, emphasising the important moment where she made the decision to trust her imaginary friend.

Four more cues for the episode, totalling around six minutes, were recorded by the BBC National Orchestra of Wales at Hoddinott Hall between 2pm and 5pm on Thursday 25 February. Also recorded was the latest arrangement of Ron Grainer’s theme tune (recorded in the evening session) which was referred to as *Doctor Who Theme* version 11 (referring to the Eleventh Doctor). ■

**Left:** Jeff and Mrs Angelo are disturbed by the Atraxi.





# Publicity

» On Wednesday 17 February, the BBC website announced a new trailer to air on Saturday 20 and presented a promotional montage image from the advert. The 60-second sequence was also shown in 3D as part of Carlton Advertising at UK cinemas. The trailer made its début on BBC One on Saturday 20 at 6.27pm after *Total Wipeout*.

» Meanwhile, BBC America announced its start date for the new series as Saturday 17 April on Thursday 25 February, with SPACE in Canada similarly revealing that they would be running two weeks behind BBC One on Thursday 4 March.

» *The 11th Doctor embarks on his maiden voyage... with a whistle-stop tour presenting five regional premières across the UK* announced the BBC Press Office on Monday 8 March. As part of the BBC Outreach programme to take the corporation into specific communities,

Matt Smith and Karen Gillan would take centre-stage in a national UK tour later in the month to treat children from pre-selected local schools to an advance screening of *The Eleventh Hour* in five locations: Belfast on Monday 29, Gillan's home town of Inverness and then Sunderland on Tuesday 30, and finally Salford (the new home of BBC Media) and Smith's home of Northampton on Wednesday 31. *Doctor Who* events would also be held at BBC Big Screens in London, Manchester, Edinburgh, Plymouth and Swansea from Thursday 1 to Saturday 3 April.

» On Sunday 14 March, information from the BBC about scheduling confirmed that *The Eleventh Hour* would have an Easter début on BBC One as part of the bank holiday line-up on Saturday 3 April. The *Radio Times*' lead-up to the new series began on Tuesday 16 when the new issue carried a two-page interview with Moffat under the title *Policing the darkness*.

» Thursday 18 saw journalists visit the new TARDIS set at Upper Boat, which was demonstrated by executive producers Moffat, Piers Wenger and Beth Willis.

» The première of *The Eleventh Hour* and a further trailer for the whole series was scheduled later that evening, following the press tour of

## Below:

The Doctor, Amy and a Dalek go 3D for a specially shot cinema trailer.







the studios, when the new Doctor's HD début was screened at Cineworld in Cardiff. Journalists arrived to find the old TARDIS crashed and smoking outside the cinema. Smith and Gillan joined the production team to record numerous interviews with the press. Lizo Mzimba of BBC News' *E24* had recorded an interview with Smith which aired at 6.40pm. "It's weird," explained Matt, "You live in this world for nine months doing [*Doctor Who*] every day and it's your little cocoon... and suddenly we're going to hand over to the public and they're going to decide!" At 6.45pm, BBC Wales' *Wales Today* took a live interview from the event where Matthew Richards spoke to Smith and Gillan. The version of *The Eleventh Hour* screened on the evening still lacked its new opening and closing titles.

» One of the first reviews to become available after the screening was

*Doctor Who: Matt Smith makes début* by Daniel Martin of *The Guardian* who commented that 'Moffat has refreshed every aspect of the show' and that 'Smith puts in a commanding performance as the Doctor'.

» Covering the launch next day, Tim Masters of BBC News announced New Doctor Who Matt Smith hopes series will 'thrill'. In *The Times*, Andrew Billen's *Doctor Who: from awkward boy to debonair man in an hour* praised the show and 'particularly the performance of Matt Smith... what he does bring to the part is indeed his youth.' *Details of new Doctor Who revealed as Matt Smith and Karen Gillan step out at première* was Liz Thomas' report in the *Daily Mail*. 'Is the new kid on the Doc any good? Well yes, thank goodness,' was the positive verdict from *The Sun* in *Just what the Doctor ordered*. A report on the show in general entitled *Doctor Who* 'will feature

**Above:**  
Matt Smith  
and Karen  
Gillan pose for  
publicity shots.





**Above:**  
Duck! Ladder  
incoming.

scariest scene yet' combined quotes from Steven in *The Daily Telegraph*.

- ▶ Friday 19 March saw a two-minute report from Lizo at 7.25am on BBC One's *Breakfast* with comments from Smith and Gillan. This was repeated just after 8.40am, following which Moffat chatted live from Cardiff with presenters Susanna Reid and Charlie Stayt.
- ▶ Later that day at 5pm, BBC One's *Newsround* ran Hayley Cutts' report from the premiere in which she spoke to Matt and Karen and asked Steven about his "crazy story".
- ▶ Moffat's career and his approach to *Doctor Who* formed the basis of Andrew Billen's *Steven Moffat – the new brains behind Doctor Who* in *The Times* on Saturday 20. In the *Daily Mirror*, Tom Bryant's further report on the launch emphasised a comment from Smith about how privileged he felt about playing his new role in *Matt Smith says*

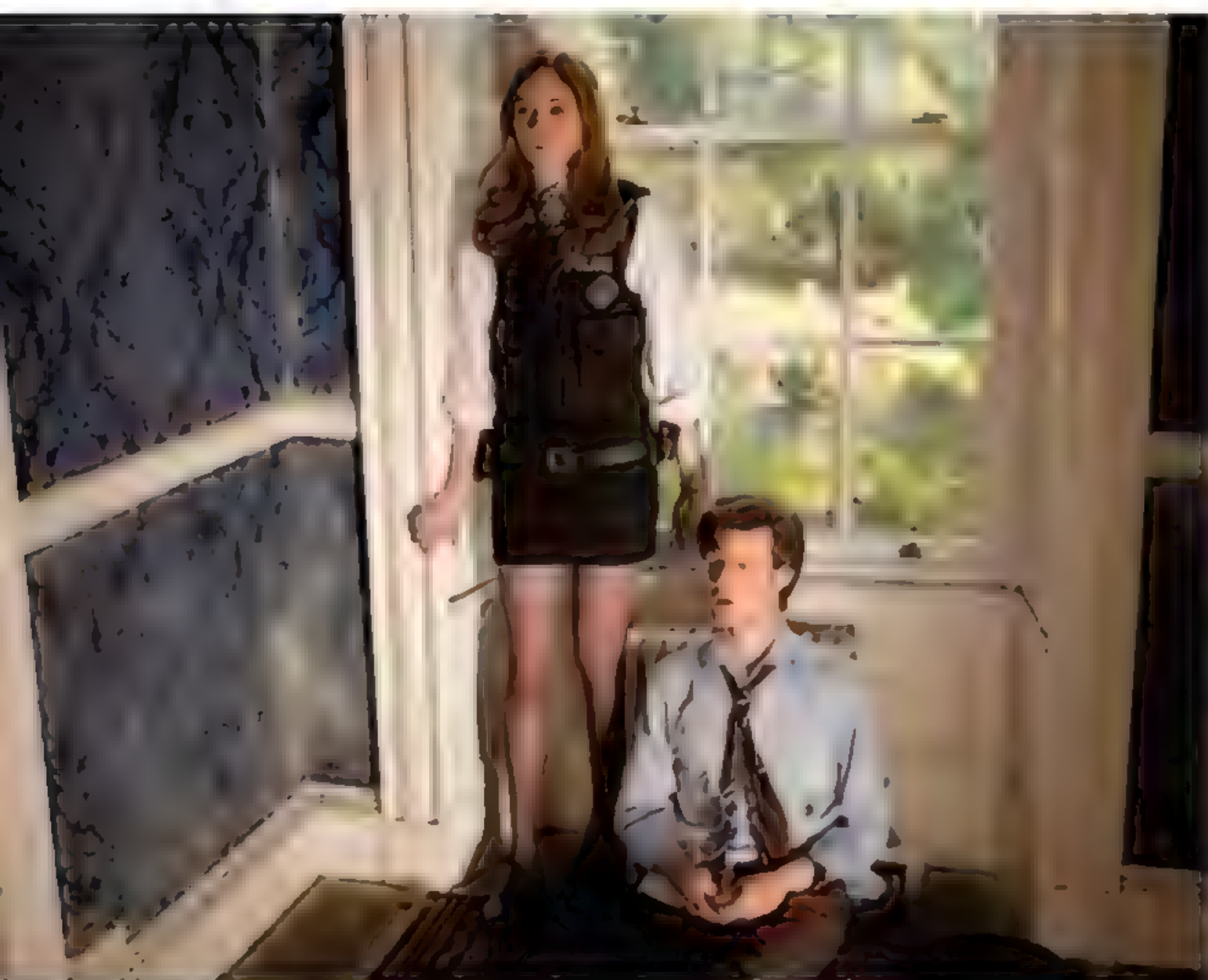
*playing Doctor Who is like signing for Manchester United.*

- ▶ Saturday 20 also saw a new trailer released showing images from the series as Amy floated out of the TARDIS in space, available on the website. BBC America also began its own trailer campaign, with alternative clips as well as interviews with Smith, Gillan, Moffat, Wenger and guest-star Alex Kingston. There were also exclusive interview items arranged by BBC America for organisations such as IGN and *wired.com*.
- ▶ *Steven Moffat: The man with a monster of a job* was the title of Gareth McLean's profile in *The Guardian* on Monday 22 March; in this, Steven discussed his thoughts on 'branding' and outlined his fundamental feeling on the show's storytelling. In cyberspace, there was a revamp for the official *Doctor Who* website which announced that the start of *The Eleventh Hour* would be available online and on the BBC's Red Button facility from 6.25pm that Saturday.
- ▶ *Doctor Who* boss not worried by budget squeeze declared Tim Masters of BBC News on Tuesday 23 March in which Moffat was quizzed about the financial side of making the series.
- ▶ The newly relaunched BBC website carried new video interviews with Moffat and Smith intercut with trailer material on Wednesday 24. Meanwhile, *Doctor Who* received heavy coverage in the latest issue of *GT* magazine where Darren Scott spoke to



Smith, Gillan, Moffat, Wenger, Darvill, Kingston and costume designer Ray Holman plus writers Mark Gatiss and Gareth Roberts.

- ▶ During the day on Thursday 25 Matt Smith recorded an appearance for *Blue Peter*, making a TARDIS birdfeeder with presenter Helen Skelton. In the evening, Smith was one of the guests at the recording of BBC One's *Friday Night with Jonathan Ross* for broadcast the following evening. Meanwhile in Cardiff, *Doctor Who Confidential* had its own special screening of its new series opener *Call Me the Doctor* at the Cameo from 8pm.
- ▶ The *Newsround* website made a number of items available on Friday 26 March, mainly the report from Leah Gooding recorded on location for *The Eleventh Hour*. The *Doctor Who* website invited questions to put to the series' two stars during the tour the following week. *Friday Night with Jonathan Ross* then aired at 10.40pm.



- ▶ A report on BBC News' *E24* on Saturday 27 from Lizo Mzimba featured more material from the press launch. The delayed début of the opening scene – running to just over 30 seconds – was available from 6.25pm on the BBC website and looped on the Red Button along with the new trailer. The website also unleashed its Video Explorer which allowed users to view two-minute videos about the making of this exciting sequence. Among the first items were comments from previsualisation artist Dan May about his development of 3D animation from the storyboards, director of aerial photography James Swanson describing the London helicopter shoot and Moffat outlining the origin and impetus for the pre-credits sequence.
- ▶ Sunday 28 found Karen Gillan the subject of the *A Life in the Day* column of *The Sunday Times*. The same day, the special radio promotion spots – referred to as *Doctor Who Crash Landings* – started to air. The TARDIS first deposited the Doctor into the middle of BBC 6Music's Jon Richardson show while Jo Good was on air from 10am. On Radio 1's *The Official Chart* with Reggie Yates at around 5.20pm the TARDIS crashed into Number 19, Chiddy Bang's *Opposite Adults*; the Doctor emerged to discover he was on Radio 1. He then materialised on Radio 2's *The Paul O'Grady Show* moments later, looking around the Bakelite studio and pondering, "Am I meant to be here? Don't think so. Not yet. It's not Saturday."

**Left:**  
Cornered!



**Right:**

The new series promoted on the cover of *Radio Times*.

» The planned publicity bus tour for the new series commenced in Belfast on Monday 29 March, run by Bethan Britton, a former contracts assistant on *Doctor Who* and *Torchwood* who was now a brand and events executive. Smith and Gillan were collected from their Belfast hotel by the tour bus to be taken to City Hall for a 7.35am photoshoot. The tour bus was to be their means of transport for the next few days, emblazoned with images of the Doctor and Amy in the time vortex as well as the series logo. Following the photo call, the team got back on the bus where, at 8.20am, Smith did a live phone interview with Chris Moyles on Radio 1's *The Chris Moyles Show*. Around 8.50am, the stars featured on BBC Radio Ulster's *Good Morning Ulster*. Meanwhile, around 9am, the Doctor and Amy landed the TARDIS in Sean Keaveny's morning show on BBC 6Music, grabbing one of Sean's bacon butties before departing.

» At 9.35am, the *Doctor Who* tour bus arrived at the first of its five destinations: Queen's Film Theatre in Belfast. Here, 150 schoolchildren gave Smith and Gillan a warm welcome as they introduced the screening of the same print of *The Eleventh Hour* shown at the press launch.

» A bulletin was carried on the local BBC news at 1.30pm, and soon the BBC team was on the move again, catching the European Highlander ferry from Larne across the waters to Cairnryan



in Scotland, with James Brailsford of *Doctor Who Confidential* recording proceedings for a future edition. By late afternoon, the bus was on its six-hour drive up to Inverness, with Smith continuing to conduct numerous telephone interviews for radio stations. Steven Moffat was also flying up to Inverness, ready for the following morning's screening. Leah Gooding's location report for *Newsround* aired on BBC One at 5pm. The screening report for BBC One Northern Ireland's *Newsline* at 6.30pm carried interviews with Smith, Gillan and Wenger, plus comments from the young audience.

» The new issue of *Radio Times* had plenty of coverage of the new series of *Doctor Who* when it appeared on Tuesday 30 March. The fold-out cover gave readers their first glimpse inside the new TARDIS as the listings magazine promised 'All New Who' inside, a five-page feature, *It's about Time*, began with E Jane Dickson talking to Matt Smith and Karen Gillan. Moffat then went through the 10 new stories, confirming titles for the first seven episodes. TV editor



Alison Graham selected *Doctor Who* as *Pick of the Day*, declaring, 'Matt Smith is terrific. He's quirky without being irritating.' Images of the Doctor and Amy accompanied both this piece and the programme listing. *Doctor Who Confidential* was also selected as one of *Today's Choices*.

» Smith and Gillan also dominated the cover of *TV & Satellite Week* as well as featuring on the front of *What's on TV* and *TV Choice*. The *Radio Times* material prompted press items such as Jody Thompson's *Doctor Who* new star Matt Smith reveals he got inspiration for his role from Albert Einstein in the *Daily Mirror*. On the BBC website, producer Nikki Wilson joined those on the Video Explorer discussing the TARDIS' crash-landing over London.

» Snow was falling in Scotland when the bus took the *Doctor Who* team down to the shores of Loch Ness for a 7.30am photocall. Caitlin Blackwood joined Smith and Gillan for the shoot before the team departed for Eden Court Theatre in Inverness, where Blackwood's classmates would be forming part of the audience for the screening. Meanwhile, the Doctor and Amy emerged unexpectedly from the TARDIS on *The Chris Evans Breakfast Show* on Radio 2, taking a pit-stop before Saturday where they grabbed a bell and laptop and quickly departed. Over on Radio 1, Chris Moyles had received a similar extra-terrestrial visit during his breakfast broadcast.

» On arrival in a rainy Inverness around 9am, the team found that the city had gone *Doctor Who*-mad with pride at Gillan's role in the series. As a former member of the theatre's Senior Youth Group and Youth Dance Company, this was a homecoming for the local hero. *The Eleventh Hour* was screened for 180 children from the theatre's drama class as well as St Joseph's Primary, Kinmylies Primary (attended by Gillan) and the Charleston Academy. Backstage, Smith and Gillan chatted with Bryan Burnett, who reported live on the event at 11.15am for BBC Radio Scotland's *MacAulay and Co*. Gillan was moved by the warmth of the team's reception: "I was genuinely surprised at the welcome – it was really lovely."

» The tour bus departed into a blizzard, leaving Inverness and heading for Sunderland, with Matt conducting more radio interviews en route. Around 12.10pm, he chatted to Jonathan Miles on BBC Radio Newcastle (while hitting his head on the television aboard the bus) for

**Below:**  
New series coverage inside *Radio Times*.





around five minutes, despite the poor mobile reception. From the same station, Simon Logan caught up with Karen at 2.50pm when the actress explained again about her mother's love for *Doctor Who*. Aboard the bus, the cast and crew were also getting their first view of the new *Doctor Who* opening titles and theme tune.

» At 3.20pm as the bus drove down a rainy motorway from Edinburgh, Matt hooked up with Richard Bacon on Radio 5 Live. He discussed the début episode with *Heat* journalist Boyd Hilton in New York and Benji Wilson of *The Daily Telegraph*. On BBC Radio Newcastle, at 4.50pm, Jon Harle and Anne Leuchars caught up on the progress of the bus from Helen Amis and then conducted a vox pop about the series at 5.25pm.

» A Weeping Angel was present to welcome the team when the bus arrived at the Prospect Building of the Sir Tom Cowie Campus at the University of Sunderland just after 6pm. BBC One Scotland's *Reporting Scotland* carried a report at 6.30pm from arts correspondent Pauline McLean and featured brief interviews with Smith and Gillan. On BBC One North East, *Look North* was live in Sunderland for a chat with the series' stars, while Radio Scotland's magazine programme *Get It On* offered coverage of the visit as the interviews with Smith and Gillan were played at 6.40pm and 7.35pm. Meanwhile in Sunderland, children from Dame Dorothy, Hudson Road, Grange Park and St Benet's primary schools got a

chance to ask the stars about the new episode and were delighted by the sonic screwdriver wielded by Smith. By 8pm, the Sunderland screening and Q&A had wrapped up, and the coach was en route for Salford. Helen Amis gave her report on the event for BBC Radio Newcastle's *The Evening Show* at 8.40pm.

» Also that evening, a pre-recorded interview with Steven Moffat had aired on Radio 4's *Front Row* arts programme at 7.15pm. Host Mark Lawson discussed the new series and its new lead, and the possibilities of further incarnations such as a woman. Meanwhile, the Doctor and the TARDIS dropped in for a fleeting appearance on BBC Radio 7's science-fiction strand, *7th Dimension*.

» *Dr Who gets sonic blast off customs* revealed Colin Robertson in *The Sun* on Wednesday 31 March, recounting how when Smith had flown to Belfast on Sunday, the scanner at Heathrow had picked up the sonic screwdriver in his hand luggage. Meanwhile, *The Guardian* was running a piece on Steven Moffat by Daniel Martin,





commenting on the important role played by the showrunner and noting that 'Moffat's writing is less concerned with searing emotional journeys than laughs and scares'. Also, BBC America revealed that Smith and Gillan's promotional travels would extend to Manhattan where *The Eleventh Hour* would be screened on Wednesday 14 April at 7pm at the Village East Cinema. This would be followed by a Q&A featuring the two stars and Steven Moffat, promoting the BBC America début on Saturday 17 April. Director Adam Smith could also be found explaining the complexities of the pre-credits on the *Doctor Who* website.

» *Alfie and Charlie at Breakfast* on BBC Radio Newcastle carried a report on the previous night's screening, recorded by Alfie Joey around 8.20am. Around 9am, *Dave's Tedious Link* on Chris Moyles' Radio 1 show was interrupted by the Doctor popping by in the TARDIS. The TARDIS had also arrived outside The Lowry in Salford, all ready for the arrival of Smith and Gillan at 10am so that they could pose for a photocall with some of the 150 young fans who had been invited. With the screening underway at 10.30am, Smith did some more interviews, including a phone chat with Bernie Keith of the BBC Radio Northampton *Morning Show* at 10.40am, noting that he was looking forward to returning to his hometown that afternoon. Over on CBBC, viewers were treated to the scene of the Doctor collapsing by the duck pond at 11.30am, while a report on the events at The Lowry –



where the BBC's Ranvir Singh hosted the Q&A – were beamed into BBC Radio Manchester's *Coffee Club* by Mat Trewern at 11.40am. Later on, more of Mat Trewern's interviews with both stars had been run at 4.40pm on Becky Want's show on the same channel, and again at 5.55pm on *Manchester Now*.

» After lunch, the tour bus was on the road again (with *Doctor Who Magazine* editor Tom Spilsbury aboard), heading down the M6 to Northampton and Smith's old school, Northampton School for Boys. As the coach approached its next location, the TARDIS made another unannounced visit to BBC radio, with the Doctor hoping to get a travel report from Richard Bacon on Radio 5 Live around 3.50pm. By 4pm, Smith was back at school and joined by his parents and his former teachers, as well as Moffat, Wenger and Beth Willis. The school band played a version of the *Doctor Who* theme before the screening for

**This spread:**  
The *Doctor Who* tour hits Salford.





**Above:**  
"Can I have  
hundreds and  
thousands on  
that please?"

350 youngsters began, and Smith and Gillan engaged in another round of interviews and photocalls. "We are your *Doctor Who* station this afternoon," announced Helen Blaby of BBC Radio Northampton's *Drivetime Show* as she relayed live reports from Carroll Weston and background on the series from the station's resident fan Martin Borley. "Hello Northampton, it's good to be back," said Smith when he spoke to Weston at 4.45pm, describing the "humbling welcome" which he had received and describing snippets to come in the series. At 5.20pm, Weston chatted to Smith's inspirational drama teacher Jerry Hardingham, and at 5.45pm she got comments from the enthusiastic audience as they emerged from the Q&A conducted on the school stage where Smith had delivered some of his first acting performances.

- ▶ Meanwhile, BBC One viewers had seen Smith's pre-recorded appearance on *Blue Peter*. A longer version of his chat with Helen Skelton was then made available on the programme's website and clips from the trailer and

*The Eleventh Hour* were screened to promote the show's return. The press coverage continued that evening. At 6pm, the local commercial news programmes in the north-west and east both presented their own reports in *Granada Reports* and *Anglia Tonight*. In the North West, Ranvir Singh's report from the Salford Quays screening featured on BBC One's *North West Tonight* at 6.30pm, with Gillan commenting, "When we started this tour we did not expect the kids to give us this sort of reaction. It was amazing." Simultaneously, *Look East* showed Smith's arrival at his *alma mater* with clips from *The Eleventh Hour* as the new Doctor paid tribute to the school.

- ▶ By then, the final screening had concluded. The *Doctor Who* tour bus had departed from Northampton around 6pm, with a quiet Matt Smith considering the reception accorded by the children of his old school. The coach headed south for London and BBC Television Centre, where many of the team would be returning to Cardiff by rail, and the cast and crew went their separate ways. Meanwhile, over in Llandaff, the residents who had endured the inconvenience of their suburb being transformed into Leadworth, months earlier, were invited to three special screenings of *The Eleventh Hour* at BBC Broadcasting House as a 'thank you' from BBC Wales.
- ▶ April Fool's Day began with the CBBC *Newsround* site presenting a news story in which a show 'insider' revealed that



in the forthcoming series, the Doctor's first name would be established as 'Hugh'. Over in *The Sun*, images of forthcoming adversaries including Daleks, vampires, Weeping Angels and Smilers were presented under the headline *The Doctor will flee you now*. The image and audience profile of the new Doctor was discussed by Dan Martin and Pete Walker in *The Guardian* under the title *Doctor Who – taking on the fashion monster* which reproduced quotes from media pundits.

- » The TARDIS deposited the Doctor into Chris Moyles' Radio 1 show again at breakfast time, and during the day was also heard to materialise on Radio 2's *Steve Wright in the Afternoon* from 2pm and then on Radio 7's *7th Dimension*. BBC News carried a report on the tour's visit to Matt's old school the previous evening with enthusiastic vox

pops from pupils. The recent trailer was made available in 3D on the *Doctor Who* website, which also promised a chance to hear the new theme tune in full after Saturday's broadcast and released an interview with Danny Hargreaves on the subject of special FX in the Video Explorer.

- » Smith and Gillan visited the offices of *The Sun* to chat to TV editor Colin Robertson and take part in a podcast with Jon Gaunt in which the return of Daleks, Cybermen, Weeping Angels and Silurians was confirmed. Later, the two stars dropped in on the *Daily Mirror* at Canada Square, Canary Wharf.
- » Meanwhile across the UK, the *Doctor Who* Roadshow was getting underway for the next three days, centred on selected BBC Big Screens at Festival Square in Edinburgh, General Gordon Place at Woolwich in London, Exchange Square in Manchester, Armada Way in Plymouth and Castle Square in Swansea. From 11am to 4pm, attendees could have their photographs taken as if they were tumbling through the time vortex like the Doctor and Amy. The *Doctor Who* 'experience' lasted an hour, including a chance to see the new trailer in its full 3D glory, and then see the start of *The Eleventh Hour*, the series trailer and the *Monster Show* in which combinations of Cybermen, Judoon, Scarecrows and Ood appeared on stage, performing to a pre-recorded soundtrack and dialogue. At Woolwich, attendees had an extra treat when Smith and Gillan arrived on the tour bus.

**Left:**  
Breaking and entering.







**Above:**  
Doctor Who Magazine's two covers promoting the new Doctor and his companion.

- ▶ On ITV1, an extract from *The Eleventh Hour* was shown on *The Alan Titchmarsh Show* at 5pm. By 5pm, *Newsround* on BBC One was coming clean that the Doctor's name wasn't 'Hugh Who' after all! Then at 7pm, Matt Smith arrived by TARDIS to join Adrian Chiles and Christine Bleakley live on BBC One's *The One Show*, complete with a special opening sequence based on the Tom Baker titles from 1974. Smith was again equipped with his sonic screwdriver, and discussed the tour earlier in the week before taking Christine off to be his new assistant in the TARDIS.
- ▶ Shortly after midnight on Good Friday, Tony Livesey of BBC Radio 5 Live chaired a debate on *Doctor Who* and its merits with journalists Adam Sloman ("it's naff, it's a kids' programme") and Tina Baker ("I'm still as excited") before inviting comments

from listeners. *The Daily Telegraph* offered both a *Doctor Who A to Z* from Robert Colvile and a *Doctor Who 1963-2010 Mega-Quiz* by former *Mastermind* winner, Gavin Fuller. In the *Daily Mirror*, Mark Jefferies wrote about *New Doctor Who Matt Smith on finding love in Tesco* as a result of Matt and Karen's visit to the paper the previous day, with Smith commenting of his favourite monster, "It has to be the Daleks and in this series watch out for them – they are extraordinarily bad." Over in *The Times*, Andrew Billen less enthusiastically penned *Doctor Who saves the world, again. Yawn*, claiming that 'the stakes on *Doctor Who* have been raised so high, so regularly, that they no longer have any meaning... They have become absurd.'

- ▶ *Doctor Who Magazine* issue 420, released on Thursday 1 April, and came in two variant covers – one featuring Matt Smith as the Doctor, the alternative featuring Karen Gillan as Amy. *The Eleventh Hour* was previewed inside the issue with exclusive interviews with Smith and Gillan.
- ▶ Following a list of The Doctor's Top 10 Companions, Gillan spoke to Ben Shephard and Emma Crosby live on ITV1's *GMTV* at around 7.55am on Good Friday. Music fan Matt Smith was well prepared to go head-to-head with Zane Lowe who was sitting in for Chris Moyles on BBC Radio 1's morning show. From 8.45am they chatted about *Doctor Who* before going into combat. "Who Boy killed it!" declared a vanquished Lowe by the



time the show closed with Smith's final choice, Puccini's *Nessun Dorma*. Gillan then featured between broadcasts on CBBC from 10am to 11.30am, joining Ed Petrie and mega-fan Chris Johnson.

▶ The TARDIS brought the Doctor briefly to Lauren Laverne's BBC 6Music show in the morning, followed by landings during Scott Mills' programme on Radio 1 in the late afternoon, *Big Toe Books* on Radio 7, and the preview of the Malaysian Formula 1 Grand Prix on Radio 5 Live. Over on the BBC website, a special introduction to *The Eleventh Hour* recorded by Steven Moffat was available, along with Matt Smith's interview about the opening scene. That evening on BBC Radio Tees, sci-fi devotee Bob Fischer delivered a *Doctor Who*-themed show from 8pm, including the interview he had recorded in Sunderland with Matt and Karen on Tuesday.

▶ Saturday 3 April – the day of Matt Smith's television début as the Doctor – dawned with a flurry of media coverage – from comments on Amy's fashion to anecdotes from Matt Smith's former classmates. The *Western Mail Magazine* carried a 10-page feature where cast and crew were interviewed. *The Sun* recounted how Smith and Gillan had met a Dalek when visiting their offices (*Who's the baddie?*) while also relating Colin Robertson's chat with the pair. In *The Times*, Ed Potton spoke to the latest Doctor in *New Doctor Who Matt Smith talks films, fans and David Tennant*. On BBC Radio 5

Live's *Weekend Breakfast*, *Doctor Who* Appreciation Society representative Antony Wainer enthusiastically discussed the new Doctor with presenters Russell Fuller and Ranvir Singh at 7.55am. Over on CBBC, Ed Petrie and Chris Johnson led a big *Who* countdown on their live Saturday broadcasts from 8am to 10.30am, with Johnson challenging kids to the biggest *Who* fan quiz. Amy and the Doctor arrived by TARDIS on BBC 6Music's *Adam and Joe Show* and realised that it was 'D-Day' for them. During the morning, the TARDIS also arrived in the studios of *The Danny Baker Show* on Radio 5 Live, on Vernon Kay's show on Radio 1, on Radio 2 where Liza Tarbuck and Adam Buxton were standing in for Jonathan Ross, during *Fighting Talk* with Colin Murray on Radio 5 Live and then back on Radio 1, dropping in on the early afternoon show of *Doctor Who* fan Jo Whiley. There was also a final visit to the *7th Dimension* on Radio 7. On the website, a final batch of items on the Video Explorer included Paul Jefferies on Sound FX, Gordon Seed on Stunts and Danny Hargreaves on Practical FX.

▶ With all the publicity completed, Matt Smith prepared to watch his first adventure as the Doctor with his parents in London, alongside Steven Moffat and his family. "We had a party," the actor told 666 ABC Canberra. "We got our families round and watched it together." Meanwhile, Karen Gillan flew back up to Inverness with her boyfriend Patrick Green to catch the broadcast with her own family.





# Broadcast

**Above:**  
A new  
TARDIS, a new  
TARDIS key.

» *The Eleventh Hour* made its broadcast début at 6.20pm on BBC One and BBC HD on Saturday 3 April 2010. Scheduled opposite a repeat of the 2004 fantasy film *Harry Potter and the Prisoner of Azkaban* and the start of a compilation of *Harry Hill's TV Burp* on ITV1, *Doctor Who* was the most viewed programme of the day. *Doctor Who Confidential* also returned with the edition *Call Me the Doctor* focusing on the new Doctor, new companion and new production team on BBC Three at 7.25pm, and then later on at 8.40pm on BBC HD, with a further repeat on BBC HD at 11.25pm on Monday 5 April.

» Following transmission, other new material was made available at the BBC website, including Matt Smith and Karen Gillan answering *The Big*

*Questions* and *The TARDIS Tour* of the new set with Edward Thomas. Across the Atlantic, *The Eleventh Hour* was then shown twice by BBC America in a special presentation at WonderCon which was being staged at the Moscone Center South in San Francisco.

» Another wave of press reviews began. In *The Daily Telegraph*, Benji Wilson applauded the shots of the other Doctors ('It was a magnificent coup, reminding you of the entire legacy of the series and then passing that legacy on to Matt Smith'). The verdict of Daniel Martin in *The Guardian* was that 'Smith carries off the youthful vigour of a new body and the ancient professorial wisdom with easy panache'. 'The verdict from this end of the sofa at least is that Smith is terrific,' declared John Preston in his



*Sunday Telegraph* review Matt Smith brings sexual crackle to the Tardis. 'Last night's outing lived up to expectations,' confirmed Vanessa Thorpe in *The Observer* where young viewers also gave the Doctor and Amy the thumbs up in *The new Doctor Who crash-lands to screams from kids and aliens*. In *The Independent*, Matthew Bell's *New Doctor* shows he's right man for the job agreed that 'Moffat has clearly picked the right leading man... He is the Doctor. And he might be more the Doctor than anyone who was the Doctor before.' Phew... a brilliant new *Doctor Who* raved Kevin O'Sullivan in the *Sunday Mirror*, noting 'Mr Smith is certain to be a sensation. The Beeb's best franchise is in safe hands!' while Sinclair McKay in *The Mail on Sunday* applauded the 'deft first episode' and suggested that 'Smith might turn out to be one of the best Time Lords of the lot' in *Giant flying eyeballs, a kissogram for an assistant and maybe the best Doctor Who ever*.



**Above:** Amy the kissogram and Rory the nurse

» Sarah Arnold penned *Inside Doctor Who's New TARDIS* for the *Sunday Mirror*, *The People* accorded coverage of the series an eight-page pull-out, the *News of the World* carried Tom Latchem's feature on the new TARDIS in *Doc's had a Tardi up* and only Garry Bushell in the *Daily Star* seemed to sound a negative note with *Irritating Matt Smith in Decent Doctor Who Début*.

» As news of the 'overnight' ratings of eight million viewers was announced, Antony Wainer of the *Doctor Who* Appreciation Society featured on BBC News at 1.20pm commenting positively on the youthfulness that Smith brought to the role. The *Daily Mail* summarised the positive comments of the reviewers in *Matt Smith's Doctor Who début equals David Tennant's 8 million viewers as critics praise first show* while Lara Gould précised the ratings and online response in the *Sunday Mirror's New Doctor Who Matt*

**Left:** Fire in the TARDIS!





*Smith gets thumbs-up.* The ratings were also summarised by *The Times* as *Eight million tune in to watch new Doctor Who, Matt Smith*. In the same title, *Doctor Who drops in from Planet Tweed* saw Roland White declare that 'Smith is a much more quixotic, light-hearted Doctor'. *The Eleventh Hour* was then repeated on BBC Three that evening at 7pm and attracted around 740,000 viewers.

► *8m switch on* continued *The Sun* on Easter Monday as it presented positive fan comments. Rob Sharp of *The Independent* proclaimed that 'Smith's appearance is welcome. And while cynical hacks might dismiss this as more of the same, I would imagine eight-year-olds will love it, which is much, much more important.' The

verdict of *The Daily Mirror's* Jim Shelley was that 'Matt Smith was refreshing and well cast'. In *The Guardian*, Nancy Banks-Smith was more reserved, saying that Smith was 'more of a Jim Carrey' and feeling that 'he could simmer down a bit'. Meanwhile, the earlier comments about Amy's outfit were mingled with online observations in stories such as the *Daily Mail's* *Dr Ooooh! How the Time Lord's saucy, short-skirted new companion sent viewers into orbit* by Simon Cable, and *Viewers think new Doctor Who is 'too sexy'* in *The Daily Telegraph*.

► For those living near the Brent Cross branch of Toys R Us, Easter Monday was a chance to see the TARDIS, a Cyberman and a Scarecrow in a version of the earlier Big Screen previews when a special *Doctor Who*

Right:

Prisoner Zero takes on a new guise.





event was staged from 9am to 4pm to coincide with a toy version of the new sonic screwdriver and a model of the regenerated Doctor going on sale. *The Eleventh Hour* was repeated on BBC HD at 10.20pm (with an audience of around 40,000), followed by *Doctor Who Confidential*.

» *The Guardian's* comment on Saturday's ratings on Tuesday 6 was entitled *New Doctor Who watched by 7.7m*. The episode was then repeated on BBC Three at 9pm on Friday 9 April and seen by around 570,000 viewers.

» "Can I arrange to adopt Matt Smith, please?" asked Jeanette Napier of Glasgow in the *Feedback* section of *Radio Times* (17-23 April) admitting that she was hooked by the new Doctor, while Ros Capel of Lincoln commented, "I would love to know how many dads had to rummage in their garages on Easter Sunday for some Polyfilla... If I were a child going to bed with a cracked wall in my bedroom, I'd be absolutely terrified!" On Friday 16 April, it was revealed that *The Eleventh Hour* had set a new record for the BBC's internet iPlayer service by being viewed 1.27 million times.

» Over in the USA on Saturday 17 April, BBC America and SPACE screened *Doctor Who: The Ultimate Guide* at 8pm. This served as an introduction



for new viewers, covering the series since 2005 with comments from Russell T Davies, Julie Gardner, David Tennant, Steven Moffat, Piers Wenger, Matt Smith and Karen Gillan. After this, the transmission of *The Eleventh Hour* at 9pm set a new record for BBC America as 1.2 million viewers tuned in to see the Doctor's latest incarnation.

» After timeshifting viewers had been accounted for after seven days, the consolidated viewing figure for *The Eleventh Hour* was 10.08 million, easily eclipsing the 3 million who tuned in for *Harry Potter and the Prisoner of Azkaban* on ITV1.

**Above:**  
"You're Scottish... fry something!"

#### ORIGINAL TRANSMISSION

| EPISODE                  | DATE                  | TIME          | CHANNEL       | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|--------------------------|-----------------------|---------------|---------------|----------|--------------------|--------------------|
| <b>The Eleventh Hour</b> | Saturday 3 April 2010 | 6.20pm-7.25pm | BBC One/BBCHD | 64'28"   | 10.08M (3rd)       | 86                 |



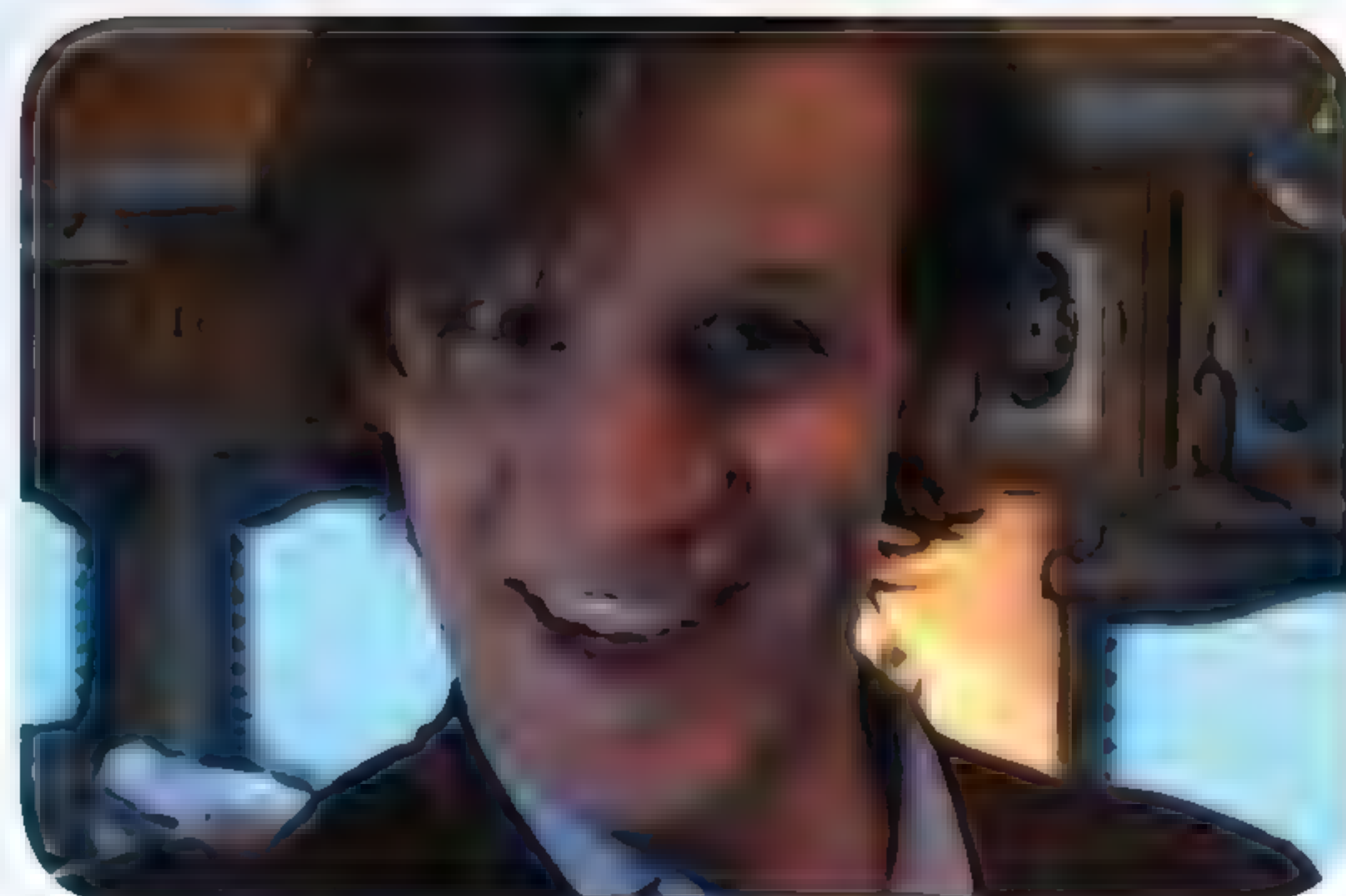
# Merchandise

**Far right:**  
DVD extras  
included  
Matt Smith's  
video diary.

**T**he *Eleventh Hour* was first released on DVD and Blu-ray as part of *Doctor Who: Series 5 Volume 1* in June 2010. The episodes on the DVD weren't as transmitted. The 'Next Time' trails were missing on each episode, and *The Eleventh Hour* had the slightly remixed theme that featured from *The Beast Below* onwards. Because of that, the thundercrack sound effects were missing on the opening credits. *The Eleventh Hour* was later released on the *Doctor Who Complete Fifth Series* DVD/Blu-ray box set in November 2010; this featured a commentary by Steven Moffat, Beth Willis and Piers Wenger, as well as Matt Smith's *The Video Diaries*:



**Initial:**  
Initial DVD  
release of  
the story.



*Part 1 – You're Hired* about the actor's first days on the series and a number of the different trailers used internationally for the series' return.

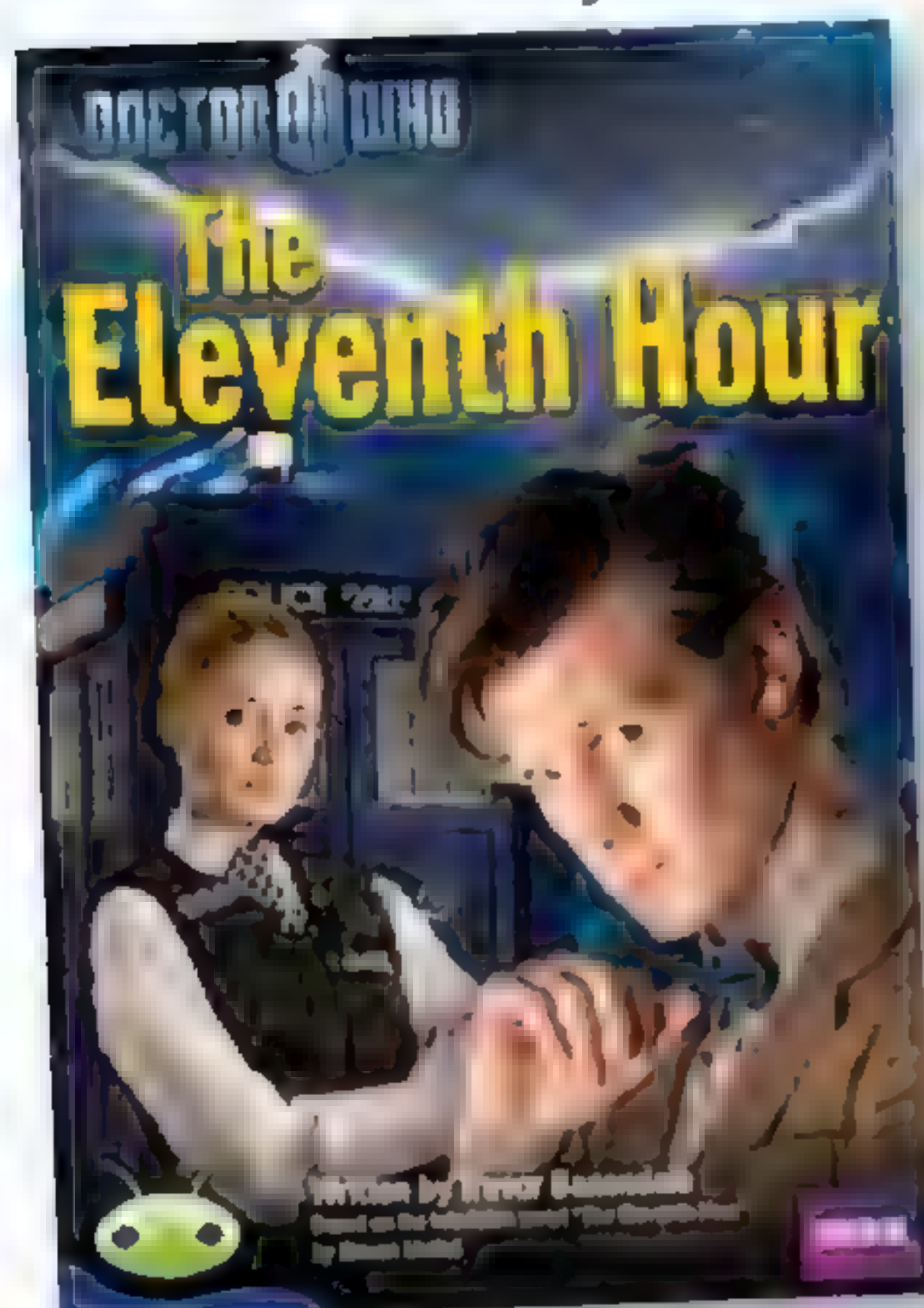
The episode was given away as a free DVD with *The Sun* newspaper on Saturday 18 December 2010 and was also included as part of GE Fabbri's *Doctor Who – DVD Files* issue 74 in November 2011. Due to a manufacturing error, some copies of the DVD were released containing the wrong episodes.

*The Eleventh Hour* featured in the *Doctor Who Series 1-7* Blu-ray box set released in November 2013, and as part of the repackaged *The Complete Fifth Series* DVD box set in August 2014.

The *Original Television Soundtrack Doctor Who Series 5* CD, released by Silva Screen



in November 2010, featured the following tracks from *The Eleventh Hour*: *Down to Earth*, *Little Amy*, *Fish Custard*, *Can I Come with You?*, *Little Amy: The Apple*, *The Sun's Gone Wibbly*, *Zero*, *I Am the Doctor*, *The Mad*




*Man with a Box* and *Amy in the TARDIS*. Some of the tracks also featured on the four- and two-CD editions of Silva Screen's *Doctor Who: The 50th Anniversary Collection* soundtrack released in December 2013 and February 2014 respectively, and later on the

11-disc edition, (AKA *The TARDIS Edition*) in November 2014.

A photo-illustrated novelisation of *The Eleventh Hour* by Trevor Baxendale was published by Pearson Education in May 2011. The book was only available from the publisher's website and was part of 'Bug Club' – a school reading



programme to help develop literacy skills. The book was graded at National Curriculum level 5C.

In May 2011, Character Options issued a 5" action figure of Young Amelia Pond. Versions of the figure which came with a suitcase accessory were only available from the *Doctor Who* Experience exhibition in London. The packaging was printed with an 'Exclusive' badge. In November 2010, a Prisoner Zero action figure was released and in November 2015, Character Options issued a figure of Amy Pond in her police uniform as part of the Toys R Us collector series. 

**Above left:** Pearson Education's photo novel of the story.

**This page:** Character Options released a range of figures to tie in with *The Eleventh Hour*.



# Cast and credits

## CAST

**Matt Smith** ..... The Doctor

**Karen Gillan** ..... Amy Pond

with

**Arthur Darvill** ..... Rory Williams

**Caitlin Blackwood** ..... Amelia

**Nina Wadia** ..... Dr Ramsden

**Marcello Magni** ..... Barney Collins

**Perry Benson** ..... Ice Cream Man

**Annette Crosbie** ..... Mrs Angelo

**Tom Hopper** ..... Jeff

**Arthur Cox** ..... Mr Henderson

**Olivia Colman**<sup>1</sup> ..... Mother

**Eden Monteath** ..... Child 1

**Merin Monteath** ..... Child 2

**David de Keyser** ..... Atraxi Voice

**William Wilde** ..... Prisoner Zero Voice

**Patrick Moore** ..... as Himself

<sup>1</sup> Mis-spelled as 'Coleman' on broadcast.

## UNCREDITED

**Gordon Seed** ..... Stunt Double for The Doctor

**Courtney Hawkins** ..... Double for Amelia

### Below:

The crew on location for the Leadworth village scenes.







**Channon Jacobs, Azhar Miah, Andy Elvin,**  
**Anne Lyken Garner** ..... Nurses  
**Brian Bowen** ..... Porter  
**Dawn Gani, Glenn Row** ..... Doctors  
**Andrea Griffiths** ..... Receptionist  
**Dominic Kynaston** ..... Paramedic (Driver)  
**William Sheer** ..... Paramedic  
**James Welsh** ..... Consultant  
**Valerie Wayne** ..... Cleaner  
**Carina Swaby, Tony Was** ..... Patients  
**Melisa Swaby** ..... Visitor  
**Marium Nundy, Claire Ryan, Rachel Bond** .....  
 ..... Coma Ward Nurses  
**Andy Elvin** ..... Coma Ward Patient (Dr Hall)  
**Anne Lyken Garner** .....  
 ..... Coma Ward Patient (Mrs Turner)  
**Catrin O'Neill** ..... Coma Ward Patient (Mrs Brown)  
**Graham Smith** ..... Coma Ward Patient (The Colonel)  
**Pete Moyes** ..... Double for Barney/Generic Patient  
**Sandra Young** .....  
 ..... Double for Mother/Generic Patient  
**Faye Louise Noriega** ..... Fiona (Jogger)  
**Morris Howard** ..... Barry (Butcher)  
**Maureen Wild** ..... Sheila (Scooter Shopper)  
**Miriam Akhtar** ..... Mrs Hall Smith  
**Paul Whiston** ..... Vicar  
**Elaine Lanighan** ..... Church Warden  
**Ryan Picton** ..... Mr Lyall (Cyclist)  
**Cath McGowan** ..... Angie (Barmaid)  
**Damien Edwards** ..... Mr Brown  
**John Britton** ..... Stuart (Shop Mobility)  
**Ian Kaye** ..... Mr Large (Pub Landlord)

**Emma Fouracre** ..... Mrs Large (Pub Landlady)  
**Brian Powell** ..... Mr Farrow (Granddad)  
**Jacynthe Powell** ..... Mrs Farrow (Gran)  
**Roger Kendall, Malcolm McCarthy** ..... Firemen  
**Mohamed Wagaafe** ..... Discarda (Hoodie)  
**Demmi Baron** ..... Lady G (Hoodie)  
**Sioned Warwick** ..... Alison Moyet (Hoodie)  
**Harry Wilson** ..... Helicopter Boy  
**Miall Howells** ..... Alfie Brown (Child)  
**Thomas Workman** ..... Dennis Brown (Child)  
**Megan Langford** ..... Granddaughter (Child)  
**Sarah Jane Sampson, Tony Was,**  
**John Sinclair, Aled Evans** ..... Passers-by  
**Louise Poolman** ..... Double for Mother  
**Sarah Maya** ..... Coma Ward Patient (Mrs Brown)  
**Andy Jones** ..... Double for The Doctor  
**William Wilde** ..... Tannoy Voice  
**Peter Rawdanowicz** ..... Unknown  
**Janet Howson, Emma Feeney, Bob O'Brien,**  
**Nicholas Wilkes, Lindsay Hollingsworth,**  
**Paul Sparrowham, Daryl Adcock, Stephen**  
**Bracken-Keogh, Claire Hilder, Jayne SR**  
**Kyte-Hunt** ..... Crowd ADR

## CREDITS

Written by Steven Moffat  
 Produced by Tracie Simpson  
 Directed by Adam Smith  
 1st Assistant Director: John Bennett  
 [uncredited: Jonathan Hunter]

**Left:**  
 Arthur Darvill  
 and Karen  
 Gillan are  
 sheltered  
 from the rain.

**Below:**  
 And... action!





## THE ELEVENTH HOUR

**Above:**  
The two Smiths  
- star Matt and  
director Adam.

2nd Assistant Director: James DeHaviland  
[uncredited: Heddi-Joy Taylor-Welch]  
3rd Assistant Director: Heddi Joy Taylor Welch  
[uncredited: David Chaltrey]  
Runners: Nicola Eynon Price, Laura Jenkins  
[uncredited: Sian Lewis, Daniel Wheatley]  
Location Managers: Gareth Skelding, Paul Davies  
Unit Manager: Rhys Griffiths  
Production Manager: Holly Pullinger  
Production Co-ordinator: Jess van Niekerk  
Production Management Asst: Claire Thomas  
Production Runner: Sian Warrilow  
Asst Production Accountant: Carole Wakefield  
Script Editor: Lindsey Alford  
Continuity: Non Eleri Hughes  
[uncredited: Nicki Coles]  
Camera Operator: Joe Russell  
[uncredited: Martin Stephens, Nick Dance]  
Focus Pullers: Steve Rees, Matthew Poynter  
[uncredited: Terry Bartlett, Mani Paliwala Blaxter,  
Shirley Schumacher]  
Grip: John Robinson [uncredited: James Holloway,  
Dave Holiday, Phil Coleman]  
Camera Assistants: Tom Hartley, Jon Vidgen  
[uncredited: uncredited: Alia Bianco, Pete  
Cartwright, Sarah Mahoney, Clare Connor]

Boom Operator: Dafydd Parry  
Sound Maintenance Engineer: Jeff Welch  
Gaffer: Mark Hutchings  
Best Boy: Pete Chester  
Electricians: Ben Griffiths, Steve Slocombe,  
Bob Milton, Alan Tippets  
Stunt Co-ordinator: Crispin Layfield  
Supervising Art Director: Stephen Nicholas  
Associate Designer: James North  
Production Buyer: Ben Morris  
Set Decorator: Keith Dunne  
Props Buyer: Sue Jackson Potter  
Standby Art Director: Ciaran Thompson  
Set Designer: Rhys Jarman  
Storyboard Artist: James Iles  
Concept Artists: Richard Shaun Williams,  
Peter McKinstry  
Graphic Artist: Jackson Pope  
Standby Props: Phill Shellard, Tom Evans  
Standby Carpenter: Will Pope  
[uncredited: Terry Horle]  
Standby Rigger: Keith Freeman  
[uncredited: Dave Mountstevens]  
Standby Painter: Ellen Woods  
[uncredited: Neane Wilder]  
Props Master: Paul Aitken



Props Chargehand: Matt Wild  
 Dressing Props: Martin Broadbent, Rhys Jones  
 Props Makers: Penny Holdwarth, Nicholas Robatto  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Scenic Artists: John Pinkerton, John Whalley  
 Graphics: BBC Wales Graphics  
 Title Sequence: Framestore  
 Roaming Eye SFX Directors: Anthony Dickenson,  
 Dan Lowe  
 Costume Supervisor: Bobbie Peach  
 Costume Assistants: Sara Morgan, Maria Franchi  
 [uncredited: Amy Brown, Vicky Salway]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith  
 [uncredited: Derek Lloyd, Ros Wilkins,  
 Julie Davies]  
 Thanks to Temple Clark & Alastair Siddons  
 Casting Associates: Andy Brierley, Alice Purser  
 Assistant Editor: Cat Gregory  
 VFX Editor: Ceres Doyle  
 Post Prod. Supervisors: Chris Blatchford,  
 Samantha Hall  
 Post Prod. Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts



Supervising Sound Editor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies  
 Foley Editor: Helen Dickson  
 Colourist: Mick Vincent  
 On-line Conform: Matthew Clarke, Mark Bright  
 With thanks to

The BBC National Orchestra of Wales  
 With Special Thanks to Nikki Wilson  
 Original Theme Music: Rob Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sound Recordist: Bryn Thomas  
 [uncredited: Jeff Matthews]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Visual Effects: The Mill  
 Special Effects: Real SFX  
 Music: Murray Gold  
 Editor: Jamie Pearson  
 Production Designer: Edward Thomas  
 Directory of Photography: Owen McPolin  
 [uncredited: Ciaran Tanham, Peter Thornton]  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Steven Moffat, Piers Wenger,  
 Beth Willis  
 BBC cymru wales  
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**Above:**  
 Shooting  
 close-ups of  
 the TARDIS.

**Left:**  
 Caitlin  
 Blackwood  
 discusses a  
 scene with  
 Adam Smith.



# Profile

**MATT SMITH**

The Doctor

**B**orn in Northampton on 28 October 1982 as Matthew Robert Smith, his dad David owned a plastics business, while mum Lynne (née Fidler) later worked in advertising sales for local newspaper the *Northampton Chronicle & Echo* and sister magazine *Image* (leaving in 2010 to run a ladies' accessories shop and manage her son's fan club).

Raised in Shepperton Close, Great Billing, a quiet Northampton suburb, in summer holidays Smith played football from morning until night. He dreamt of becoming a professional footballer and was in Northampton Town's youth system at nine, until transferring to Nottingham Forest's Under-12s. At Forest, Jermaine Jenas, later a star at Spurs, was a teammate.

At 14 Smith moved again to become captain of Leicester City's youth side, playing at centre half. Despite his Midlands upbringing, Smith's loyalty remained to north-west club Blackburn Rovers, his father hailing from



nearby Darwen. Himself once a centre half at county level, he was hugely supportive of his son's football aspirations, faithfully driving him to training and games. Smith's granddad had been a striker for Notts County and the actor's football skills were much later showcased in *Doctor Who* episode *The Lodger* [2010 – see Volume 65].

Excelling at sport, playing the piano and guitar and skilled at chess, he became Head Boy at Northampton School for Boys. Here, teacher Jerry Hardingham encouraged him to study drama for A-level. As Smith recalled to *Doctor Who Magazine* in 2010: "Back then, I thought drama was silly. But [Jerry] said, 'No, being an actor is what you should do.'"

Cast by Hardingham as a juror in *Twelve Angry Men*, Smith rushed from school football matches to be on stage each night. Yet Smith saw his future in football, holding no great acting ambitions.

The turning point was a back injury at 16, cruelly ending his footballing dream. Smith later referred to it as the biggest disappointment of his life. Elder sister Laura Jayne, by now a professional dancer, encouraged her brother's new direction.

Part of the National Youth Theatre, he starred as Thomas Becket in *Murder in the Cathedral* (Westminster and Southwark Cathedrals, 2003). Returning to the NYT for *The Master and Margarita* (2004), he was spotted by actors' agent – and former *Doctor Who* companion Zoe Heriot – Wendy Padbury, who immediately signed him up.

By now studying drama and creative writing at the University of East Anglia, he made his professional stage debut in *Fresh Kills* (2004) for NYT, then featured in *On the Shore of the Wide World* (2005, Manchester Royal Exchange Theatre/National Theatre). Smith juggled professional work with his studies before graduating in 2005 with a 2:2.



**Left:**  
Matt Smith in  
*Ruby in the  
Smoke* in 2006.

He appeared in NYT play trilogy *Burn/Chatroom/Citizenship* (2006, National) and then as Lockwood in a UK tour of *The History Boys* (2006).

He was nominated for an *Evening Standard* Best Newcomer award for *That Face* (2008). Premiered *Upstairs* at the Royal Court in 2007, it transferred to the Duke of York's in 2008. Between these two runs came West End debut *Swimming with Sharks* (2007, Vaudeville), co-starring with Christian Slater.

His television debut arrived as Jim Taylor, sidekick to Billie Piper's Sally Lockhart in Philip Pullman's *The Ruby in the Smoke* (aired 27 December 2006), reappearing in sequel *The Shadow in the North* (30 December 2007). The two stars attended the V music festival in 2006, where Smith also met David Tennant and gained foresight of the fan worship attached to playing the Doctor.

Smith was political researcher Danny Foster in *Party Animals* (2007), featured in



two episodes of Jimmy McGovern's *The Street* (2007), and ended up in bed with Piper's Belle in *Secret Diary of a Call Girl* (2007).

A small movie part came with *In Bruges* (2008) and he took a leading role in bizarre fantasy *Womb* (2010) plus short film *Together* (2009).

The search for the Eleventh Doctor began after David Tennant announced his departure on 29 October 2008. Smith had been selected by casting director Andy Pryor to play sidekick DS Dan Twentyman in detective series *Moses Jones* (2009) and so Pryor shortlisted him for the Doctor, in consultation with incoming showrunner Steven Moffat, executive producer Piers Wenger and BBC head of fiction Jane Tranter.

Applicants auditioned in London hotels, and Smith was only the third in the door, within an hour. As Smith later reflected to *Doctor Who Magazine* in 2009: "I didn't think I'd done very well. I thought I was a bit manic, a bit over-energised."

Instead, Smith had problematically been so instantly right, with weeks of auditions still to go. Steven Moffat wrote of Smith's audition in *Doctor Who Magazine* in February 2009: 'Every detail is absolutely right – boffin and action hero, schoolboy and professor, hot



young guy and ancient wizard. He's like [astronomer] Patrick Moore trapped in the body of an underwear model. It'll be two weeks before I admit it to myself, but really I know it already. We all know it. This man is the Doctor.'

A week earlier however Smith had auditioned to be Watson to Benedict Cumberbatch's *Sherlock*, but was turned down by Moffat as too similarly eccentric to his leading man. Press rumours had suggested Russell Tovey, Paterson Joseph and James Nesbitt for the Doctor but, despite being initially quoted as a 66/1 outsider, Smith beat all comers. At 26, he was the youngest-ever Doctor; Peter Davison had been 29 when cast in 1980.

Smith's appointment was revealed on BBC One on Saturday 3 January 2009 in a special edition of *Doctor Who Confidential*. He appeared on screen, all long, expressive fingers, to say, "I'm flabbergasted. I've hardly slept, really," he admitted. "It's part of our

culture... It has the kind of iconic status of Robin Hood or Sherlock Holmes. And I'm taking that



**Right:**  
With Shaun  
Parkes in *Moses  
Jones* in 2009.



on, it's my responsibility. It's exciting... nerve-racking... *exciting!*"

Speaking to Benjamin Cook in *Doctor Who Magazine* a couple of weeks later, Smith provided an early statement of intent: "I'm going to try to make my Doctor as varied, and brilliant, and dark, and unpredictable, and happy, and sad, and funny as I can – every facet of me, really – and explore it with bravery and courage."

Smith and Moffat quickly cracked the essence of this new incarnation: "I think there's an interesting contradiction of having a young face and an old soul," Smith explained at San Diego Comic-Con in 2011. "There's something funny about it, and it also allows you to reinvent being old."

Almost exactly a year after his casting announcement, Smith finally appeared onscreen in the regeneration scene concluding *The End of Time Part Two* [2009/10 – see Volume 62], aired New Year's Day 2010.

The two-parter *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] was the first story of the 2010 series to come before the cameras, despite being fourth in transmission order. Scenes on the beach with the crashed spaceship were the first filmed, beginning 20 July 2009 in the Vale of Glamorgan.

Smith's screen début however came with *The Eleventh Hour*, aired 3 April 2010. Interviewed for *Doctor Who Magazine* at the series' launch, Smith, now 27, was feeling his way into the role: "I'm very clumsy and so is the Doctor," he said, "but there's an elegance to his clumsiness! He just has an absent-mindedness about his body. He's still getting used to it... His hands are very interesting – there's a weird fluidity about the way he moves them."

As he would reflect in 2013: "I wanted the comedy to be quite physical. And I

wanted him to feel very clever but at the same time to not quite understand the human race."

His opening episode drew over 10 million viewers and positive reaction. More praise came from actor Peter Capaldi, who congratulated Smith when he bumped into him in a London street shortly afterwards.

Smith's Doctor mixed fustiness with a tremendous childlike enthusiasm for Jammie Dodgers biscuits, fezzes and his chief catchphrase, "Geronimo!" Less obviously a romantic focus than the Tenth Doctor, he is horrified by Amy's over-enthusiastic maulings in *Flesh and Stone*. His boyish innocence sees him running around in just a towel in *The Lodger*, blithely unaware of the effect his being half-naked has on Sophie.

Ratings in the Matt Smith era averaged 7 to 8 million, with highs for festive Special *A Christmas Carol* [2010 – see Volume 66], which pulled 12.1 million viewers and, of course, 50th Anniversary Special *The Day of the Doctor* [2013 – see Volume 75] which drew 12.8 million.

Smith was nominated three times for a National Television Award for Best

**Below:**

Matt Smith and David Tennant as two Doctors in the 50th anniversary story *The Day of the Doctor*.







**Above:** Matt Smith guest-starred in *The Sarah Jane Adventures* in 2010, alongside Elisabeth Sladen and Katy Manning.

**Right:** On stage in *American Psycho* in 2013.

Drama Performance, winning in 2012 and 2014, and in 2011 he became the first Doctor to be nominated for a Best Actor BAFTA.

Announcing his departure from the series on 1 June 2013, Smith looked back on his time in an item recorded for *Doctor Who Live: the Next Doctor*, a Special aired Sunday 4 August 2013 to reveal the new Doctor.

"I'll miss playing a character that can bounce from A to Z like that and that is the cleverest in the room but also the silliest in the room," he said. "Of course there's always a part of you that goes, 'I never want to go'. There are no parts like this."

Smith's final regular episode *The Time of the Doctor* [2013 – see Volume 75] was broadcast Christmas Day 2013. He later made a cameo appearance in *Deep Breath* [2014 – see Volume 76]

He had made many personal appearances during his time on the show, at related live events, in video games and extra minisodes, even a sketch in character for the National TV Awards 2011. In June 2010 he appeared onstage at Glastonbury with Orbital as they performed the *Doctor Who* theme. The Eleventh Doctor

also guested in *The Sarah Jane Adventures* episode *Death of the Doctor* (2010) and Smith cameo'd in the BBC Two drama *An Adventure in Space and Time* (2013).

While playing the Doctor, Smith also appeared on TV as Christopher Isherwood in *Christopher and His Kind* (2011) and as 1948 Olympic rower Bert Bushnell in *Bert & Dickie* (2012).

In his personal life he dated model Daisy Lowe from 2010 until late 2011.

Before his final *Doctor Who* aired, Smith was already onstage as serial killer Patrick Bateman in musical *American Psycho* (2013/14, Almeida, London). A later stage appearance came with *Unreachable* (2016, Royal Court).

Most work post-*Who* has come in movies, including *Lost River* (2014), directed by Ryan Gosling, and *Pride and Prejudice and Zombies* (2016), after which he began dating co-star Lily James. He appeared in *Terminator: Genisys* (2015) while other film work includes science-fiction thriller *Patient Zero* (2017) and starring as photographer Robert Mapplethorpe in *Mapplethorpe*.

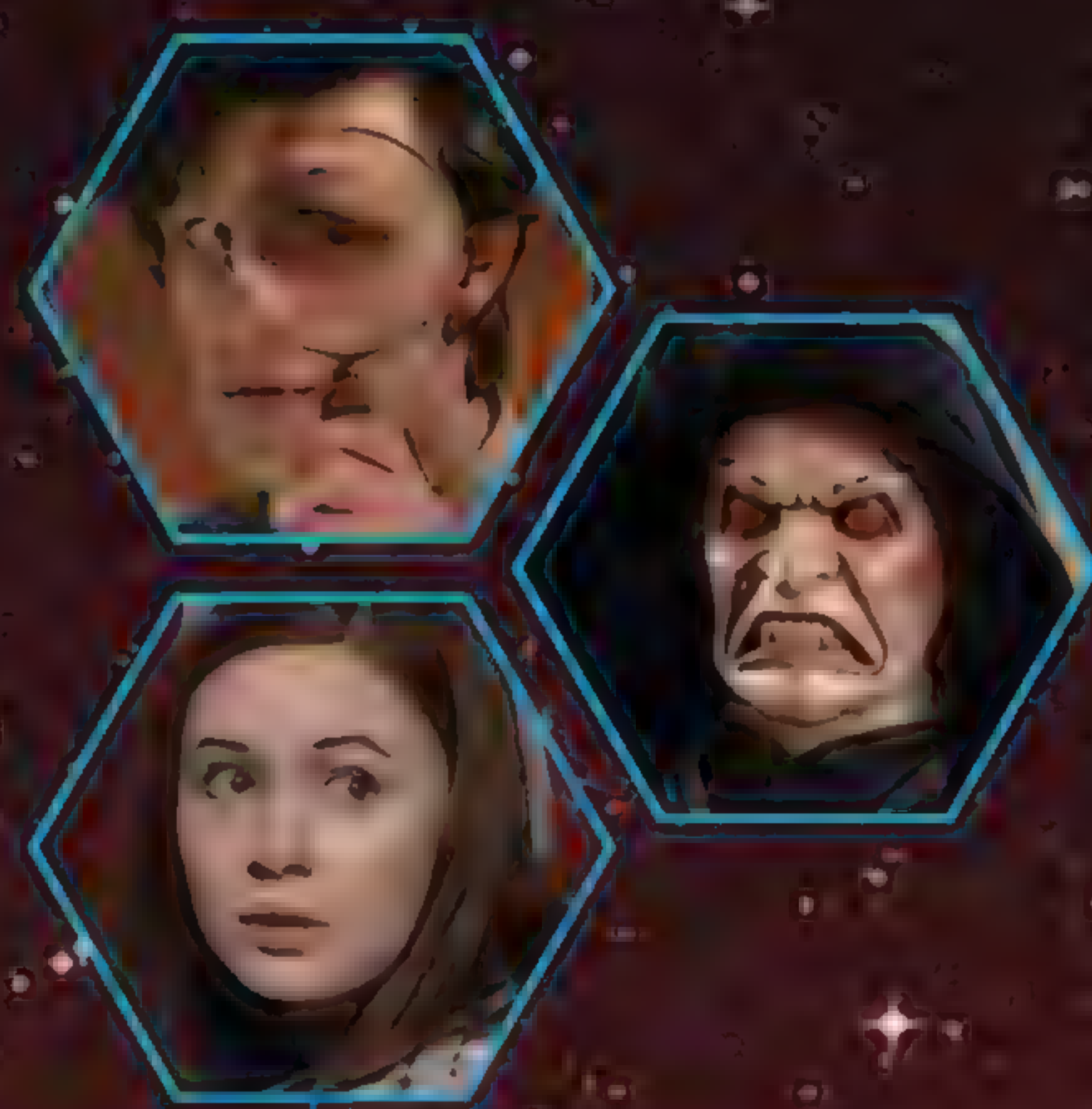
On television, he portrayed Prince Philip in Netflix's acclaimed royal biopic series *The Crown* (2016/17). ■











# THE BEAST BELOW

STORY 204

Amy Pond's first trip in the TARDIS takes her to the twenty-ninth century and the vast *Starship UK*. But the vessel holds dark secrets – and the Doctor is forced to make an impossible choice.







# Introduction

**D**uring Russell T Davies' first year as executive producer and head writer on *Doctor Who*, there was a general election in the UK. This had a peripheral impact on the episode *Aliens of London/World War Three* [2005 – see Volume 49] which was broadcast less than two weeks before the election, but set a year in the future, leading to a line about how the identity of the Prime Minister was a mystery.

Five years later, Steven Moffat had taken charge of *Doctor Who*, just as the UK electorate was going to the polls again. *The Beast Below* was broadcast a little under a month before the 2010 election, and featured its own poll of the populace. Every five years, the people of *Starship UK* (who had temporarily abandoned twenty-ninth-century Earth to escape solar flares which were roasting the planet) voted to

**Below:**  
Timmy faces the consequences of getting a zero in his classwork.



either 'Protest' or 'Forget' some awful secret about their society – with something grisly happening to those who protested.

The episode even touches on the world of real politics. In the years leading up to 2010, the Scottish National Party had made some progress in its campaign for a referendum on whether Scotland should become an independent nation. When Amy wonders where Scotland is on *Starship UK*, she learns that they wanted their own ship when they abandoned the Earth. Back in the real world, a referendum on Scottish independence was eventually held in 2014, and, on that occasion, the Scots chose to remain in the United Kingdom.

Generally, however, the world of *The Beast Below* was more removed from reality: a fanciful mix of an oppressive police state and fairytale characters – like a gung-ho queen, masked robots and, of course, the ravenous Beast which lurked below...

Although, apparently, it wouldn't eat children. Like almost all of Steven Moffat's *Doctor Who* scripts up to that point (*Blink* [2007 – see Volume 56] being the exception at this stage), this story features children as part of the plot. The Doctor is even defined in terms of being unable to stand children's suffering...

With the new series trying to reassert some basic principles, this helps us – and new companion Amy – understand a little more about the Doctor. And at the last minute, Amy herself is able to step up and prove herself to the Doctor.

The voters on *Starship UK* may have routinely chosen to forget this charming tale, but, ultimately, it has a lot to say for itself and is far from forgettable...



'LIKE ALMOST ALL OF  
STEVEN MOFFAT'S SCRIPTS  
UP TO THIS POINT THE STORY  
FEATURES CHILDREN AS  
PART OF THE PLOT.'



## STORY

**T**he United Kingdom is now a city which is floating through space, with skyscrapers named for each county. [1]

In a schoolroom, a young boy, Timmy, scores a zero which means he has to walk home. He tries to take a 'Vator' – but the floor slides open and he plummets down to the beast below...

The Doctor spots the floating city from the TARDIS and lands in a street market. The Doctor sees a young girl on the scanner, crying alone. He emerges with Amy and places a glass of water on the floor, as though checking something. [2] They are watched by a robed 'Winder', who informs his superior, Hawthorne, who informs a woman in a red cloak.

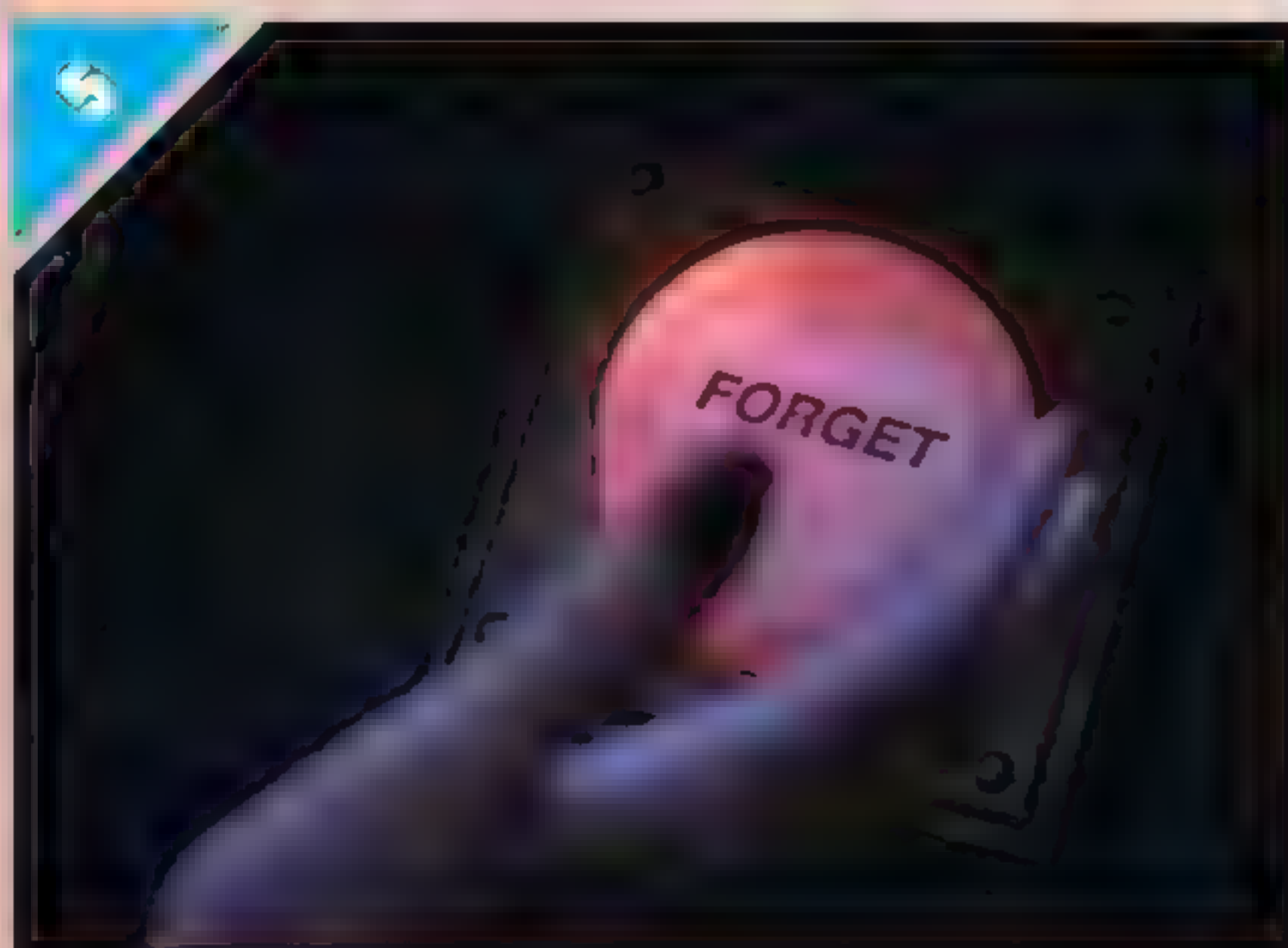
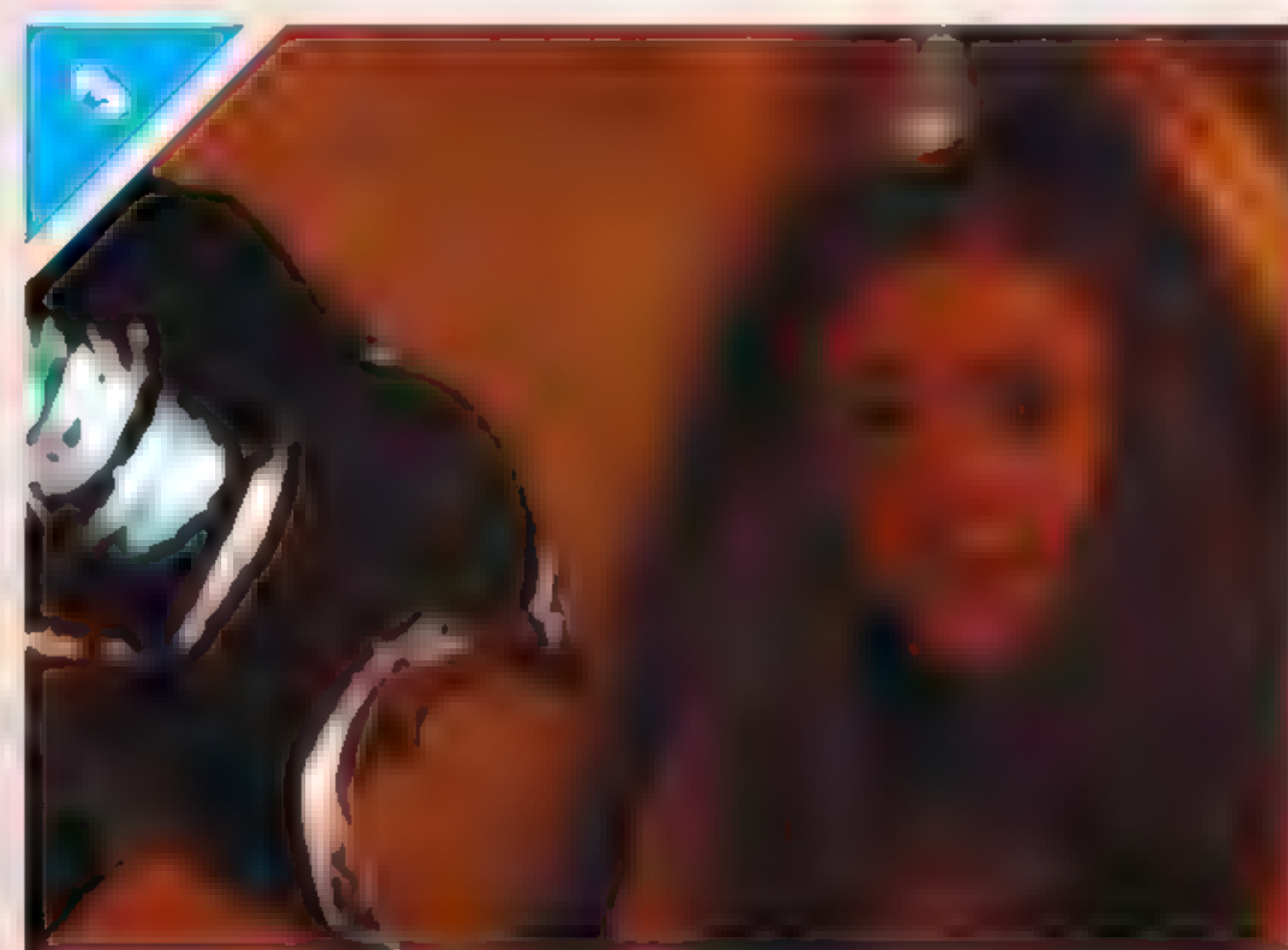
The Doctor explains to Amy that a child crying alone without anyone asking what's wrong means they are in a police

state. The girl, Mandy, runs off, so the Doctor sends Amy after her.

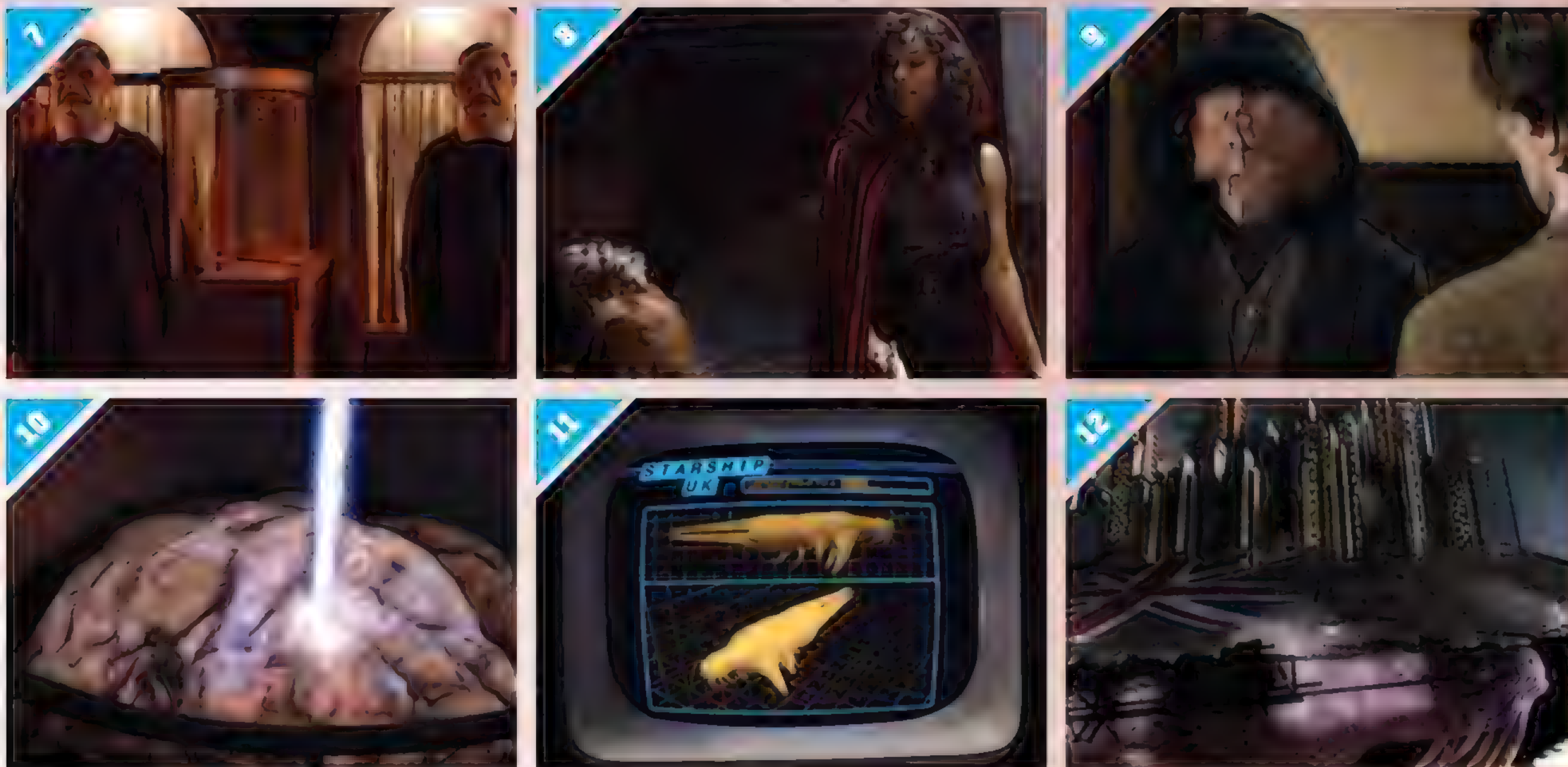
Amy catches up with the girl in a backstreet, closed because of a hole in the ground. Amy breaks into a workman's hut and enters – unaware that behind her, a grinning face in a booth, a Smiler, revolves to reveal a hideous grimace. A tentacle bursts out of the hole [3] and Amy runs out, only to be captured by Winders.

The Doctor meets a mysterious masked woman. [4] She asks him about the glass of water and he explains that he was checking for engine vibration. There was none. The woman gives her name as Liz 10 and disappears into the shadows.

Amy wakes up in a cubicle. A man on a screen tells her that she will be told the truth about *Starship UK* and will then have a choice to either 'Protest' or 'Forget'. [5] After she learns the truth, she decides to Forget and loses her memory of what she has been told.







The Doctor arrives with Mandy. He presses Protest; the door slams, locking Mandy out, and the floor opens. The Doctor and Amy descend down a chute into a slimy rubbish dump in what appears to be a cave. [6]

The Doctor realises it's a tongue. He activates the 'eject' and they are propelled out of the mouth and into an overspill pipe with a Forget button. Two Smilers emerge from their booths to try to force them to press the button [7] – but Liz 10 appears and shoots them.

She has Mandy with her, and takes them to her chamber, explaining that she is “the bloody Queen”. [8]

On the way Mandy and Liz 10 see more of the creature's tentacles. Liz has been trying to find out the truth for the last 10 years. A division of Winders arrive and reveal that they are half-Smiler. [9]

The Doctor, Amy, Liz and Mandy are taken to the dungeon. Hawthorne

is there, along with all the children that have been spared by the beast. The dungeon contains the top of the creature's brain; the beast is what they use instead of an engine, and they are torturing it. [10]

The Doctor works out that Liz has been repeatedly finding out the truth and deciding to forget. She has made a recording, explaining that the creature is a Star Whale that they trapped in order to escape from the burning Earth. [11]

The Doctor has a plan to knock out the Whale's higher functions so it stops feeling pain. Amy stops him, realising that the Star Whale wasn't trapped. It came to save the children. She frees it – and the Star Whale willingly carries *Starship UK* on its back, at increased speed! [12]

The Doctor and Amy return to the TARDIS where the phone is ringing. It's Winston Churchill and he needs the Doctor's help...



# Pre-production

**“W**e wanted a brand-new kind of adventure,” explained showrunner Steven Moffat of the second episode of the 2010 series on *Doctor Who Confidential*. “Something of a different adversary.”

Episode 2 was the fourth script which Moffat wrote for his first year as executive producer on *Doctor Who*, following *The Eleventh Hour* [2010 – see page 14] and *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. Having established the new Doctor in *The Eleventh Hour*, *The Beast Below* had to reaffirm the role of Amy Pond and her relationship with the Doctor.

Amy challenges the Doctor.

“She’s like Wendy in *Peter Pan*,” observed Moffat as he compared Amy to the heroine of JM Barrie’s 1904 fantasy tale about the boy who never grew up and the girl who flew off with him to adventures in Neverland. “She’s gone back to her childhood on the night before her wedding, the night before she’s supposed to grow up. She’s flown off with Peter Pan to have an amazing mad adventure in a fairytale spaceship.”

The dramatic crux of the tale was designed to forge the firm bond between the Doctor and Amy, as the latter proved herself to the former. “The Doctor nearly makes a dreadful mistake. He nearly kills the Star Whale,” explained Moffat.





“For him to be saved from doing that is immense for him, because he’d never forget that scale of failure.” The Doctor’s rash actions were averted because Amy was able to recognise the same qualities of age, compassion and loneliness in the Star Whale as in the last of the Time Lords.

## Science-fantasy

**I**n comparison to the familiar English village setting of Leadworth in *The Eleventh Hour*, Moffat wanted to plunge the audience – and Amy – into what he described in *Doctor Who Magazine* as “a big mad fantasy of an episode. A sort of Roald Dahl episode – lots of humour, quite black.” This was achieved via the setting, a fairytale-style backdrop which represented a vaguely recognisable United Kingdom with all its iconic trappings, but transposed into a space colony centuries into the future.

The script would have a central mystery about the futuristic community – *Starship UK* – in which its monarch, Liz 10, investigated a puzzle which it transpired had been set up by herself, in a circular plot. The main menace of the tale was represented by the sinister automaton-like Smilers. The writer ultimately revealed that the Smilers were another aspect of the apparently human Winders who policed *Starship UK*; this allowed the sinister and terrible revelation scene where a Winder called Peter rotated his head into that of Smiler in an unexpected manner... precisely the kind of thrill which Moffat had always enjoyed seeing as a viewer of the series.

The director for Block Two – which would comprise the second and third episodes for the new Doctor – was Andrew Gunn, who would work with producer Peter Bennett. Born in Staffordshire,



Gunn attended film school in Surrey and won awards for some of his short films, including his 1995 piece *Half a Shave* which he wrote, produced and directed. Moving into television, from 2006 he directed episodes of *The Bill*, *Life on Mars*, *Cape Wrath*, *Primeval* and *Survivors* and the BBC One adaptation of *Clay*.

The tone meeting for the block was held on Tuesday 11 August 2009, with the shooting script issued for *The Beast Below* on Friday 14.

The shooting script of *The Beast Below* outlined *Starship UK* as a ‘huge, battered, industrial – more oil refinery than *Enterprise*. It’s not streamlined, it’s chunky, cumbersome, an unwieldy construction of many, linked units, like a set of massive tower blocks bolted together... Cutting closer in detail. A connecting walk-way between two “tower blocks”.

Through the windows we see man on bicycle heading along – a tiny figure against the stars, this ship is huge!’ Inside, the first scene was set in a ‘lofty, old-fashioned classroom’ which introduced the Smilers, the first one of which addressed the class with a voice described as ‘deep, melodious, a bit artificial’. The Smiler was then described: ‘The top half of a mechanical man sits

**How to:**  
An angry  
Smiler.

### Connections: Street life

▶ The main trading thoroughfare in which the TARDIS materialises on *Starship UK* is a futuristic version of Oxford Street, a major street running through central London. It is Europe’s busiest shopping street, attracting over half a million visitors every day.





## Right:

The TARDIS lands on board *Starship UK*.

encased in a bell of glass, which projects out of the wall... The lower half of the unit is ornate metal work, concealing the Smiler's legs, if he has any. It's a bit like one of those creepy Fortune Teller machines at an old fairground. Closer on the face... a handsome plastic face with fixed, gleaming smile.' When the third face of the Smiler was revealed to Timmy, it was described as having 'demonic, red eyes, snarling, fanged mouth'.

The main London Concourse venue of *Starship UK* was outlined as 'stalls, bustling shoppers, everywhere you look it's like a theme park parody of Britain. So many details – post boxes, pubs... Like a street market under a bridge. The walls are rusty, riveted steel, all girders and grills, but posters and graffiti too. And crammed into this space, a colourful explosion of market stalls. Bustling, bright, cheerful and ordinary. There are shoppers, passers-by, cyclists, fish 'n' chip shops, even rickshaws... A street sign – Oxford Street.' The lifts were referred to as 'Vators' and described as 'a bit retro'; in the finished

programme they also had the warning signs 'Mind the Doors', the phrase used on the London Underground. When Peter went to report to Hawthorne, the script noted that he entered an alcove which 'resembles an old telephone booth, in proper British red. There's a big, clunky communications device – not unlike an old phone.'

Timmy Winters was described as being 'like all the kids, about eleven or twelve', while the Tall Thin Man – a Winder – whom he encountered at the Vator



was 'ancient, with a thin, weathered face, all creased like parchment', and like all Winders was 'dressed a bit like a monk'. The Winder who tailed the Doctor – Peter – was outlined as 'young, looks a bit fresh-faced for his garb' while his superior Hawthorne was 'a grim older man'. When Liz 10 was introduced, the script noted that 'we can't see her face, but she's all in black, with a mass of black hair' and that she wore 'a porcelain face mask. A stylized woman's face, beautiful with full red lips on an eerie white face. It's clearly very old, the surface crazed with tiny hairline cracks.' Her later attack on the Smilers firing both guns was described as 'like Lara Croft' in reference to the lead character created for the 1996 video game *Tomb Raider*. Morgan, the figure who appeared to Amy in the Voting Booth, was 'a kindly elderly man', and prior to this, the thing which attacked Amy in the tent was 'the tail of a giant scorpion'.

## Connections: Freedom!

► When Mandy notes that Scotland is not represented aboard *Starship UK* as the Scots wanted their own ship, Amy comments "nothing changes" in reference to Scottish nationalism, the feeling that Scotland should either be an independent sovereign state or have greater home rule autonomy from the rest of the United Kingdom.

## Event chronology

**P**roduction paperwork determined the chronology of events as follows: The classroom scene opened at 1522, with the Vator plummeting at 1527. The Doctor and Amy gazed at *Starship UK* at 1607, with Hawthorne alerting Liz at 1621 and Mandy confronting Amy at 1630. Amy fell foul of the Winders at 1643 and came to at 1648 in the cubicle, opting to forget at 1717. The Smilers emerged from their booths at 1737 with Liz's party returning to Buckingham Palace at 1745 and being apprehended at 1750. The truth








was revealed in the dungeon at 1756, with the Doctor working for an hour before Amy chose abdication at 1843. The Doctor and Amy returned to the TARDIS at 1932, with the vessel departing at 1934.

Location recces for the production team were held on Monday 17 and Tuesday 18 August. The readthrough for both *The Beast Below* and the third episode – *Victory of the Daleks* [2010 – see page 118] – then took place at 11am on Thursday 20 August at a conference room in the Novotel on Schooner Way in Cardiff.

Heading the guest cast as Liz 10 was Sophie Okonedo, who had won acclaim for the 2004 film *Hotel Rwanda*; her television work had included *In Defence* and *Criminal Justice*, and she had provided the voice of the Doctor's companion Alison Cheney in the 2003 animated *Doctor Who* webcast *Scream of the Shalka*. Okonedo had been on casting director Andy Pryor's wish list for some time, but he never thought that the series would be able to book the much-in-demand actress; however, he felt that she was perfect for somebody to convey the status and impact of Liz 10, and this time the performer's schedule allowed her to take on the role. Veteran actor Terrence Hardiman – whose television appearances had included *Softly, Softly: Task Force*, *Secret Army*, *Crown Court*, *Wish Me Luck*, *Cadfael* and most notably as the title character of *The Demon Headmaster* – was cast as Hawthorne. Playing Morgan was Christopher Good, whose television work included *Danger UXB* and *The Famous Five*, while cast as Peter was David Ajala who had starred in BBC Three's *Trexx and Flipside*. 

### Connections: Royal residence

▶ The Doctor finds himself in the Queen's residence of Buckingham Palace, first built in 1703 for the Duke of Buckingham and acquired by the Royal Family in 1761, before becoming the official palace of Queen Victoria in 1837.



**Left:**  
The Queen  
of the United  
Kingdom  
– Liz 10.



## THE BEAST BELOW

INTERVIEW

'BEING UNDERCOVER

ISN'T EASY WHEN

YOU'RE QUEEN.'



# Production

**R**ecording for the block began on Friday 21 August, with the next few weeks devoted mainly to *Victory of the Daleks*. During recording for the Dalek episode at the bunker of the Joint Resilience Unit in Swansea, Ian McNeice performed his brief scene for the end of *The Beast Below* as Churchill along with Barnaby Edwards as a Dalek operator on Monday 24 August. A recce for some locations such as the engine room and observation gallery was conducted after the crew wrapped on Tuesday 25.

Meanwhile, a series of pink rewrites for *The Beast Below* was issued on Thursday 27 August; in these, references were dropped to lights on a Smiler scanning the school children and one addressing Amy with a 'metallic voice'. Liz 10's comments about watching the Doctor on the monitors were added along with some of the material where she left him a communicator. Liz's comments to Mandy Tanner that she'd never been down this far in the vessel

were added, and the Doctor now observed that the Queen was going undercover to investigate her kingdom. Liz's age was reduced from 48 to 40, and she now explained that being undercover wasn't easy when you were Queen. There were also minor changes made to the poem girl's rhyme. Larger changes were made to the revelation about the Winders/Smilers; originally, Peter suddenly spoke with the voice of a Smiler, causing Liz 10 to ask who spoke. When Peter claimed it was him, the Doctor ordered him to show his other face, explaining that this was part of the Winders' Oath. The descent to the Engine Room ('a big industrial chamber') had more dialogue originally with Peter, who claimed to Liz 10 that he was not a traitor. At this point, the references to the Tower of London were emphasised, and Hawthorne's comment to Liz that "the heart of the nation must be kept pure" was dropped. The dialogue between Mandy and Timmy when they were reunited was also added.

With recording on *Victory of the Daleks* largely completed by the start of September, the emphasis shifted onto *The Beast Below* from Monday 7

## Connections: The Tower

▶ Later scenes are set at the Tower of London, a fortress first established in 1066 and used as a royal palace and prison over the centuries. Deleted dialogue had specific references to Traitors' Gate, the water entrance to the Tower around which the heads of executed traitors were once displayed on spikes.





## Connections: Bridging the gap

► The events of *The Beast Below* continue on directly from *The Eleventh Hour* [2010 - see page 14] as Amy - still in her nightie and dressing gown - takes her first trip in the TARDIS, and is concerned about getting back "next morning" for her wedding day.



September. Recording began in earnest at the former HTV studios, now home to ITV Wales, in Culverhouse Cross, Cardiff. This had been used as an overflow facility by the *Doctor Who* team on various occasions in recent years, and now Studio 1 was dressed mainly to represent the inside of the Star Whale's mouth for one of the most notable scenes with the Doctor and Amy. Recording from 8am to 6pm began

with the recording of Amy in the work tent while an ultimately unused shot of a cyclist planned for the opening panorama of *Starship UK* was also recorded against a greenscreen. The rest of the day was then spent on the whale mouth sequence, with *Doctor Who Confidential* in attendance. This 'bouncy-castle'-style set was a five-metre by six-metre pool filled with three inches of 'gunk' (a mixture containing white food additive with bits of tomato and cabbage thrown in), some 2,000 litres of which was provided by Danny Hargreaves of Real SFX. The crew members were warned to wear suitable footwear when working in this area, and also that the studio would be kept warm for the comfort of Matt Smith and Karen Gillan who would spend most of their day getting soaked on the unpleasant set. "We had to be in a pool of slime for a whole day," recalled Smith on *Blue Peter*. "It was amazing because they built a slide for us to come down into it. It had everything in it. Cabbage and all sorts in it. It was hideous."

"It was really fun. We were just messing around the whole time, throwing cabbage at each other," recalled Gillan on *Confidential*. Stunt arranger Crispin Layfield ensured that the fall of the two actors onto the



tongue was entirely safe; both Smith and Gillan dropped down a chute erected on some scaffolding and fell onto layers of crash mats placed beneath the pool. The recording was to be a particularly chilly experience for Gillan since Amy was clad in her nightie; between takes, the actress donned a pink fluffy dressing gown. By now, Gillan had joined Matt Smith in recording a video diary for use on the subsequent BBC Worldwide DVD release.

Back at Upper Boat Studios on Tuesday 8 September, from 8am Smith and Gillan recorded the opening scenes of *The Beast Below* with the Doctor and Amy in the TARDIS before moving onto scenes from *Victory of the Daleks* and then wrapping before 7pm with Winston Churchill's phone call; *Confidential* was again present on set. Meanwhile, Sophie Okonedo arrived for a costume fitting in the afternoon and also recorded a voice-over for the dungeon scenes.

The remains of Neath Abbey - a Cistercian monastery established by Sir Richard de Granville in 1130 - played host to the BBC Wales team for two days





from Wednesday 9 where it featured as the forbidding venue of the Tower of London; it had also been used as a location for BBC One's *Merlin*. Work on the first day began at 8am and commenced with the scenes of Hawthorne monitoring the Doctor and reporting to Liz 10. The rest of the day through to 6.50pm was then spent on elements of the climactic scene where the Doctor revealed the truth and set to work doing what he thought would resolve the situation. Fiona Walsh and Reza Karim of Millennium FX were present to supervise elements such as the masks for the Smilers, the pulsating section of the whale brain, and also the porcelain mask worn by Liz 10 which Okonedo tested during make-up. Danny Hargreaves was present to add some atmospheric smoke to the proceedings. Choreographer Ailsa Berk coached the movement artists in their performance as the Smilers; this included people such as Ruari Mears and Jon Davey who had made numerous appearances in the series as Cybermen and Ood, and were used to working in prosthetic make-up. The three different looks of the Smilers

themselves were crafted by Rob Mayor and his team at Millennium FX, first sculpting the faces in clay, forming a mould in which to cast the fibreglass masks, and then priming then and glazing them to give the cracked texture seen on screen.

## Voting Booth

'**B**illie Piper was back on the *Doctor Who* set yesterday, filming scenes for the new series,' reported the *Llanelli Star*, erroneously, in its article *Doctor Who and Rose in Abbey filming* on Thursday 10 September. The presence of Terrence Hardiman was noted with Swansea Bay Radio presenter Jay Curtis commenting, "It looks like Terrence is playing the villain of the episode." In the *Western Mail*, Sarah Miloudi penned the story *New Doctor Who in ruins at Neath Abbey* which focused more on the presence of Karen Gillan. The climax of the story – including the abdication – continued to be the focus for recording from 8am to 6.30pm at the abbey later in the day with *Confidential* present (interviewing Gillan between takes) and also a set visit from *Doctor Who Adventures* editor Moray Laing.

The Mamhilad Park Industrial Estate received another visit from the *Doctor Who* team on Friday 11 September as the venue near Pontypool started its long stint as *Starship UK*. The Voting Booth and the waiting area outside had been erected in one of the Johnsey Estates buildings, and Gillan acted out Amy opting to forget what she had learnt from 9am, while a second camera unit taped the screen footage of Christopher Good as Morgan. Behind Morgan, the United Kingdom logo and associated lettering in

### Left:

The stars of the show get covered in slime!

### Connections: Home sweet home

▶ The Doctor threatens to take Amy back to Leadworth, the village she lives in that featured in *The Eleventh Hour*.





diamonds was based on BBC graphics of the early to late 1960s; the graphics placed around the poem girl were also designed to mirror the look of the BBC's famous Test Card F introduced in 1967 and used until 1998. Some material with Mandy outside the booth was taped, after which the poem footage was recorded by young actress Lakechia Jeanne. Work wrapped at 7.30pm.

It was a working weekend for the *Doctor Who* crew on Saturday 12 back at Mamhilad Park from 8am to 5.30pm. *Doctor Who Confidential* began the day by interviewing Smith, who was enjoying a visit from his family to see him at work. The main unit kicked off by recording Sophie Okonedo's screen footage as the more refined Liz 10 of centuries earlier. After that the Voting Booth scene with Amy continued, and the London back street sequence of Peter taking the Doctor to Liz was recorded while Gillan spoke to the *Confidential* crew.

Following a day off, the team returned to Mamhilad on Monday 14 where recording kicked off at 8am with the classroom sequence in which Andrew Gunn's two children featured. The sequence continued at the Vator Junction where Timmy was told he would have to ride alone. The scene of Mandy outside the Voting Booth was completed, and then the material in the Vator heading down to the Tower of London was recorded, wrapping at 6.30pm. A blue rewrite was issued on the day, removing Amy's references to how she wasn't dressed to follow Mandy because she was wearing "rubbish slippers".

Right:  
"Basically,  
I rule."

### Connections: Amy's details

► Amy's full name is given as Amelia Jessica Pond, with her birthplace stated in the script as Inverness (Karen Gillan's home town) and her age as 1,308 (which is how it appears on the Voting Booth screen, although the accompanying voice states 1,306); assuming that she was seven years old in 1996 when she first met the Doctor and was now 21, this suggests a date of around the year 3297 in *The Beast Below*.



The vast London concourse set, which had been constructed at Mamhilad by Edward Thomas' design team, was pressed into service on Tuesday 15 for recording from 8am to 7.30pm, with *Doctor Who Confidential* in attendance. This futuristic Oxford Street had been described vividly by Steven Moffat in his script which had made the job of finding a suitable venue quite easy. The disused factory premises had been converted into the bustling marketplace over a fortnight by the team of scenic artists, with set decorators and electricians putting the finishing touches to the elaborate backdrop over two days. The result was an area with a Queen Victoria pub, a hairdresser at High Barnet, a florist (on New Columbia Road as opposed to the existing Columbia Road of the East End), a traditional red phone box, rickshaw taxi ranks, zebra crossings, double yellow lines, Vator entrances with London Underground décor and wind-up street lights.

Around 60 supporting artists – directed by third assistant director Heddi-Joy





Taylor-Welch – were required for the crowd scenes, and associate designer James North sourced the chickens being sold on one of the stalls. “It felt like you really were in there because there’s so much going on around you,” recalled Karen Gillan on *Confidential*. “When I first walked on the set I was a bit in awe. It’s amazing and huge. I channelled some of that into Amy’s first reaction... her first experience on a spaceship.” With visitors from the UK Drama Board present, recording began with shots of the Doctor and Mandy for the TARDIS scanner, after which the early scenes of Amy and the Doctor exploring *Starship UK* were captured by Steadicam. Some footage for CCTV screens was also recorded before work concluded at 7.30pm.

## Concourse

**W**ednesday 16 saw work on the concourse starting at 8am with Crispin Layfield supervising safety precautions for artists in the earthquake



shots, after which the Doctor and Amy returned to the TARDIS. Following the police box’s departure, further scenes of the Doctor and Amy spotting and following Mandy were recorded. During lunch, Smith and Gillan performed a photoshoot on the concourse set, after which work resumed with the Doctor confronting Peter and then Amy and Mandy approaching the tent in the alley near the Dean Street branch of Magpie Electricals (the store seen in 1950s London in the 2006 episode *The Idiot’s Lantern* [see Volume 52]), with Layfield again checking on the action element of the scene prior to a 6.30pm wrap.

*Who’s this relaxing at Neath Abbey?* asked Anthony O’Connell of the *Neath Guardian* as – on Thursday 17 – they ran images of the BBC crew at work the previous week. Back at Mamhilad Park, work from 8am to 6.30pm saw the completion of the material at the works tent and – with the return of Sophie Okonedo to the team – Liz 10 meeting Mandy and then attacking the Smilers. *Doctor Who Confidential* was again present to capture behind-the-scenes material.

Friday 18 September rounded off the week at Mamhilad with various sequences recorded from 8am to 6.30pm. Liz 10’s attack on the Smilers, with her gold guns designed by Peter McKinstry was supervised by Layfield, after which Timmy’s fate in the Vator was recorded. The scenes in the sting corridor where the Doctor’s party studied the tentacle were recorded, along with Liz leading Mandy along a lower level gantry and some elements of the scene where the Doctor

## Connections: Leaving Earth

▶ The Doctor explains to Amy about the evacuation of Earth because of solar flares in the twenty-ninth century; this event had first been referred to in *The Ark in Space* [1975 – see Volume 22] which was set aboard one of the space stations converted into a repository for cryogenically frozen humans.



**Left:**  
On board  
*Starship UK*.



### Connections: Royal lineage

▶ Discussing her predecessors, Liz 10 refers to Queen Victoria knightling and exiling the Doctor in the same day, recalling the events of 1879 depicted in *Tooth and Claw* [2006 – see Volume 51]. She also makes reference to the Doctor's behaviour with Queen Elizabeth I, the Virgin Queen, as hinted at in *The Shakespeare Code* [2007 – see Volume 54] and *The End of Time* [2009/10 – see Volume 62], and notes that the Doctor would be a drinking buddy of Henry XII and had tea and scones with Elizabeth II... whose home, Buckingham Palace, he had saved in *Voyage of the Damned* [2007 – see Volume 57] and later parked his TARDIS there in *Planet of the Dead* [2009 – see Volume 61].



#### Right:

Amy discovers the truth about the inner workings of *Starship UK*.

realised that *Starship UK* had no power.

The following week saw the *Doctor Who* team back at Upper Boat where a number of sequences were recorded in Studio 6. Work from 8am to 7pm was covered by *Doctor Who Confidential* and kicked off with the Vator floor opening beneath Timmy, part of the material on the observation deck (Mandy being reunited with Timmy and the zoom into Amy's eye), Liz shooting the Smilers at the overspill pipe and then the emergence of the Smilers from the booths.

The estate of Margam Country Park had previously appeared as the Rattigan Academy in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. Now the Orangery – the scene of Gwen Cooper's wedding in the *Torchwood* episode *Something Borrowed* – was to be the venue of Buckingham Palace for the *Doctor Who* team (after all the visitors had gone) for a night shoot

from 6.30pm to 11.30pm on Tuesday 22. Watched by *Doctor Who Confidential*, recording began with the arrival of the Winders to take Liz away, with David Ajala as Peter performing some of the main scene back-to-front, with a Smiler prosthetic mask attached to the back of his head. The effect of Peter's head rotating inside his cowl was done as a cutaway against a greenscreen; Ajala sat on a stool which was rotated, allowing his cranium to swivel around inside an oversized hood.

The other scenes at Buckingham Palace with Liz 10 and the Doctor leaving the Vator, and the monarch taking a call from Hawthorne were recorded. The night concluded with Liz 10 encountering River Song in the penultimate episode of the 2010 series, with Okonedo playing this scene with stand-in Nathalie Cuzner.

### Cutaway shots

**D**octor Who Confidential was also present for the final day of Block Two, Wednesday 23 September, which was spent largely on insert shots while Smith and Gillan were attending the readthrough for Block Three. Recording in Studio 6 at Upper Boat from 4.30pm to 10pm began with work on *Victory of the Daleks*, but also included numerous cutaway shots, such as Amy activating the 'Abdicate' button (with Heddi-Joy Taylor-Welch standing in for Gillan), the Smilers emerging from their booths (all performed by Ruari Mears), and also shots of control







panels in the streets and corridors which required production manager Steffan Morris to stand in for Matt Smith.

After a rough assembly of the episode, it was decided to make various changes, with some new scenes written and others amended for reshooting. The original shooting script did not have as much material with the Doctor and Amy prior to landing; it opened with a pan across the marketplace until it picked up the TARDIS already parked in the corner. Originally this led to the Doctor and Amy watching the concourse scene on the monitor. "But you said it was a spaceship," exclaimed Amy. "It is!" replied the Doctor, touching a control to show *Starship UK* floating through space. Amy's understanding of the situation was also emphasised by a new closing scene between her and the Doctor at an observation window. By comparison, the Doctor's encounter with Peter was omitted and his first encounter with Liz 10 telescoped down into a shorter revised sequence.

With Andrew Gunn now unavailable, some pick-up days were scheduled with

director Euros Lyn, who had worked extensively on *Doctor Who* since 2004, including David Tennant's swansong *The End of Time* [2009/10 – see Volume 62] a few months earlier. During work on Block Four, the schedule was arranged so that Matt Smith and Karen Gillan would be available on Monday 2 November to record some new TARDIS material from 8am to 7pm in Studio 1. As well as work on the TARDIS set, this saw Bob Schofield supervising wire work against an adjacent greenscreen for both Karen Gillan and her stunt double Stephanie Carey (whose ankles were held by Matt Smith) as Amy floated outside the police box. Crispin Layfield was also present to supervise the stunt work, some of which was shot on 35mm film, and also captured by Smith and Gillan as part of their video diaries.

The pick-ups continued from 9am to 8pm on Wednesday 4 November with scenes in Studio 3. A new

**Above:** Liz 10, Hawthorne and the Doctor descend to the dungeon.

### Connections: Catchphrase

▶ The Doctor uses his new catchphrase "Geronimo!" again as he and Amy are about to be vomited out of the Star Whale's mouth. He first used this in the closing seconds of *The End of Time* [2009/10 – see Volume 62].






## Right:

Liz realises that she's been on the throne for more than 10 years...

scene in which the Doctor encountered the masked Liz 10 had now been inserted at an earlier juncture, which necessitated that the Doctor would now recognise her at the overspill pipe. With Sophie Okonedo having left production and Karen Gillan busy with the crew of *Block Four*, Matt Smith performed the Doctor's reactions with Suzie Clarke and Pina Harrington doubling Amy and Liz 10, before recording various reaction shots in the dungeon. Gillan then joined Lyn's crew for the scene between the Doctor and Amy at the window room, an entirely new sequence added to the story. Gillan then recorded various reaction shots before returning to work on *The Hungry Earth/Cold Blood* [2010 – see Volume 65] and Smith recorded the new scene with the masked Liz 10 – again played by Pina Harrington – in the Stardrive corridor. Following this, additional shots of Smith and Gillan for



the mouth sequence were recorded. Gillan also recorded various pick-up shots the next day as part of the schedule for *The Hungry Earth/Cold Blood* with director Ashley Way.

As it transpired, Sophie Okonedo was available to return for the new scene on a further pick-up day, Thursday 12. Recording at 10am began with material for the first shooting block under director Adam Smith, but at 3pm Euros Lyn took over to direct the Stardrive corridor scene with Smith and Okonedo through to 9pm. Further shots of Smith for this sequence were recorded by a second camera unit in Studio 6 on Monday 16 November. 

## PRODUCTION

**Mon 24 Aug 09** The Bunker, Joint Resilience Unit, Lilliput Lane, West Cross, Swansea (War Rooms – Churchill's Office)

**Mon 7 Sep 09** ITV Studios, Culverhouse Cross, Cardiff: Studio 1 – Work Tent/Starship UK/Star Whale Mouth

**Tue 8 Sep 09** Upper Boat Studios: Studio 1+2 – The TARDIS

**Wed 9 Sep 09** Neath Abbey, Neath (Tower of London/Observation Deck)

**Thu 10 Sep 09** Neath Abbey (Tower of London/Observation Deck/Liz 10 footage)

**Fri 11 Sep 09** Johnsey Estates, Mamhilad Park Industrial Estate South, Pontypool (Voting Booth + Waiting Area outside Voting Booth/Morgan footage/Poem footage)

**Sat 12 Sep 09** Johnsey Estates (Voting Booth/Liz 10 footage/

London Back Street)

**Mon 14 Sep 09** Johnsey Estates (Classroom/Vator Junction/Waiting Area outside Voting Booth/Tower of London – Vator)

**Tue 15 Sep 09** Johnsey Estates (London Concourse: TARDIS + Vator Junction/CCTV style footage)

**Wed 16 Sep 09** Johnsey Estates (London Concourse: TARDIS + Vator Junction/London Street/Alley with tent)

**Thu 17 Sep 09** Johnsey Estates (London Street/Alley with tent/Waiting Area outside Voting Booth)

**Fri 18 Sep 09** Johnsey Estates (Lower Level Corridor/Vator/The Sting Corridor/CCTV style footage/Lower Level Gantry/London Back Street)

**Mon 21 Sep 09** Upper Boat Studios: Studio 6 – Vator/Tower of London/Observation Deck/Overspill Pipe/

Overspill Pipe Door

**Tue 22 Sep 09** The Orangery, Margam Country Park, Port Talbot (Liz's Bedroom/Buckingham Palace Corridor)

**Wed 23 Sep 09** Upper Boat Studios: Studio 6 – Tower of London/Observation Deck/Overspill Pipe/Lower Level Corridor/Voting Booth/London Back Street

**Mon 2 Nov 09** Upper Boat Studios: Studio 1 – Space/TARDIS

**Wed 4 Nov 09** Upper Boat Studios: Studio 3 – Overspill Pipe/Dungeon/Starship UK Window Room/Sting Corridor/Voting Booth/London Concourse/Stardrive Corridor/Star Whale Mouth

**Thu 5 Nov 09** Upper Boat Studios: Studio 6 – Pick-up Shots

**Thu 12 Nov 09** Upper Boat Studios: Studio 3 – Stardrive Corridor

**Mon 16 Nov 09** Upper Boat Studios: Studio 6 – Pick-up Shots



# Post-production

**A** number of trims were made throughout *The Beast Below*, and one particular sequence – the events leading up to and including the Doctor’s first meeting with Liz 10 – was heavily truncated in the re-recording sequence. When Timmy attempted to push his way into the Vator, the tall, thin Winder told him, “She [Mandy] said you got a zero – you’re not riding with us.” “S’okay,” the boy said to Mandy, “we’ll get the next one.” “I’ll see you at the marketplace,” the girl told him, slipping into the lift. Originally inside the Vator,

Timmy gave his destination as “Floor 207”. The introduction to the poem recited by the girl was also omitted (“Man and Beast, by Angela Talwinning, age 13. This poem had been selected for your journey”), along with Timmy’s protests as the cubicle fell (“Why are you going down? No, you’re going the wrong way!”).

When Amy emerged wide-eyed from the TARDIS onto the concourse of Oxford Street, the Doctor originally told her, “Well, close the door!” (as seen on *Doctor Who Confidential*). As Amy exclaimed that she was only in her nightie, the Doctor responded, “Your nightie’s fine. You’re in

**Below:**  
Oxford Street...  
but not as  
we know it.





### Connections: Parenting skills

► When Amy asks the Doctor if he is a parent, he evades the issue; when the series began in 1963, the Doctor travelled with a girl called Susan who was his granddaughter, and more recently in *The Doctor's Daughter* [2008 – see Volume 58], his genetic material was used to create a soldier called Jenny whom he finally came to regard as his daughter over the few hours they were together.



a different culture, a different world, a different time – people will just assume you're a loony." As Amy looked around, she ruminated that she "didn't expect space to be so... fish and chips".

After the Doctor told Amy that he suspected they were in a police state, Amy remarked, "Blimey! What's it like in your brain?" "A great big rollercoaster, packed full of geniuses, all going wheeee!" he replied, before noting of Mandy, "She's leaving, follow her." After the Doctor asked Amy to talk to Mandy about the Smilers, Amy asked, "Why

don't you ask her?" "I just bumped into her four times in under a minute," replied the Doctor, "she thinks I'm a stalker with a balance problem. Enough talking, off you go!" After Amy had departed, the Doctor headed back to the marketplace and pretended to browse, but in fact spotted Peter watching him.

"Look at the Smiler. It's warning you," noted Mandy as Amy approached the tent. "Yeah, what about those things?" asked Amy. "Everyone knows about the Smilers," said the girl. "Are you barmy?" "Look at me," replied the newcomer before turning back to the tent. After questioning the girl about 'below', Amy asked, "What age are you?" "I'm 12," answered Mandy. "Well, you're rubbish at it," retorted Amy. While Amy was picking the lock, Peter was hurrying along the concourse, having lost sight of the Doctor. Defeated, he returned to the phone box which he had used earlier and stopped in amazement at seeing the Doctor casually leaning against his destination reading a magazine called

*Knitting for Girls*. "You saw me put a glass of water on the ground," said the Doctor, not even looking up, "then you called someone. You're gonna call back and set up a meeting and you're gonna do it now!" He stood back and opened the phone box door for Peter.

### Winders and Smilers

Originally when Mandy asked about if Amy was with her boyfriend, Amy replied, "Nah, my boyfriend's home in bed." When Amy vanished inside the tent, the girl waited outside, asking, "Are you all right? What's in there?"

In the meantime, the Doctor and Peter were moving along the London back streets. "Love your get up. Very monk. Are you a monk?" asked the Doctor. "I'm a Winder," explained Peter, "I have taken an oath of loyalty to the mechanisms of this vessel." "You've taken an oath to wind up the streetlamps?" asked the Doctor, but Peter halted and gestured to the end of the alleyway where the masked Liz 10 was waiting. After Peter departed, the Doctor asked, "Who are you?" "Who am I? Who

#### Right:

Timmy's really not enjoying school.





'WHEN THE DOCTOR TOLD THE QUEEN TO  
LOOK AT HER MASK, SHE RAGED, "WHAT  
DOES IT MATTER ABOUT MY MASK?!"'



are you, mate?” retorted Liz. “Oh, just a visitor, passing through. From *Starship... Belgium*,” replied the Doctor, “What are you doing there?” He looked at a control panel next to the woman, which had wires hanging out. “Shuttle lanes have been closed for 50 years,” commented Liz 10, “How’d you get through immigration?” “I know a guy who does a thing,” bluffed the Doctor as he examined the panel commenting, “Seriously, what are you doing, that’s probably dangerous.” “And where did you park the TARDIS?” asked the woman to the Time Lord’s astonishment. “Been watching you on the monitors – it’s unmistakably you. I’ve been wondering if you’d come to visit us, some day.”

“Sorry, hello? Do I know you?” asked the Doctor. “Well you ruddy well ought to, mate. But never mind that. What do you think of this?” enquired Liz, gesturing to the panel. “Parallel Power Exchanger,” said the Doctor, “translates the energy from the main drive to the capture drives on the rest of the ship.” “And?” asked the woman. “And who are you?” countered the Doctor. “It doesn’t matter,” replied Liz, “this does, look at it.” “Okay,” agreed the Doctor, “What am I looking for?” “An impossible truth in a glass of water,” explained Liz.

Meanwhile, Mandy was waiting bored outside a Voting Booth which was marked ‘Occupied’ while the poem girl spoke from the monitor: “Obey your fears,/ And secrets keep,/ Don’t think of the tears,/ You’ll one day weep,/ Down underneath,/ There’s a feast below,/ In the dark are the teeth,/ Of the beast below.” Inside the booth, after the Smiler welcomed Amy to cubicle 300C, she asked,

## Connections: Conversation echo

▶ The time travellers’ conversation in which the Doctor tells Amy that she, as a human, looks like a Time Lord, echoes his talk with Lady Christina de

Souza in *Planet of the Dead* [2009 – see Volume 61]



“Who’s that?” “You are here because you have expressed curiosity about the inner workings of *Starship UK*,” explained the Smiler.

In the back street, the Doctor crouched examining the unit while Liz, communicator in hand, told him, “Your little pal – we’ve got a fix on her, if you’re interested. She’s safe.” She tossed the device on the floor by the Doctor, who glanced at the map with its blinking dot and asked, “How’d you know I had a pal?” “Oh, I’m very good,” replied the masked woman. “But shy?” asked the Doctor, “Or have you got one of those really big spots on your nose, a really huge, glow-in-the-dark, hurty one. A proper Rudolph...” He stopped as the mask landed in his lap, and he looked up at her face, saying, “Ah! I was right then.” “I’m Liz,” said the woman, “Liz 10, and yeah, you should know who I am.”

“Please remain still,” the Smiler told Amy as her identity was verified, to which she said, “Yeah, this may not work...” Then, back at the panel in the street, an impatient Liz asked the Doctor, “Figured it out yet, it’s staring you in the face.” “Figured out what?,” asked the Doctor, “It’s just a Power Exchanger, there’s





nothing to... No! No, that's ridiculous." Grabbing his sonic, he set to work on the cables as Liz commented, "Weird, isn't it? So obvious you look right through it." "It's not connected up," exclaimed the Doctor as he gazed at the empty tubing, "It's not doing anything, it's a fake, it's..." "Scenery!" exclaimed Liz, "That's all, scenery. And I'll save you some time. Every exchanger on this ship is exactly the same. This ship has no power. That's why there's no vibration on deck. That's why the water stays still in the glass – there's no engine. This ship is a fake." "But we're in deep space. That's proper, actual space out there!" pointed out the Doctor. "Yes," agreed Liz. "We are really travelling, through real, proper, actual space... in a fake spaceship." "But how?" asked the amazed Doctor, turning back to the exchanger. "Dunno," replied Liz. "It's a mystery. But now that you're here, I bet it doesn't stay a mystery for long!" "You've got a lot of confidence in me – where does that come from?" asked the Doctor, turning around to discover that Liz 10 had gone, but spotting her communicator on the deck. Heading off to locate Amy, he was shadowed by Liz 10...



"Citizen, you are about to make an important choice," Morgan told Amy in the Voting Booth, "Make it calmly with judgement, and without anger." After Amy had made her choice, the screen was to display the legend, "YOU HAVE CHOSEN TO FORGET. GO IN PEACE." Outside the cubicle, after the Doctor had told Amy that Time Lords came before humans, Amy asked, "What's Time Lord? Is that a job title? Is that why you're so bossy, are you the boss of time, just you?" "Yep, just me," replied the Doctor, "That's your lot." "Liar," said Amy, at which the Doctor gave her a sharp look before continuing, "You said, 'We came first!' We?" The Doctor ignored her and continued to sonic the desk as he commented, "Can't access the movie, but the buttons are working. How stupid is that – I can vote but I can't know."

### Long live Queen Liz

**W**hen the masked Liz approached Mandy and removed her disguise, Mandy looked in amazement. Liz tapped away on her communicator, saying, "Yeah, it's me, don't worry about it. Now let's see what happened to our mates..."

Having arrived in the mysterious red chamber, after the Doctor suggested that Amy should keep calm and get into a calm place, Amy asked, "What is the floor?" to which he replied, "It's not a floor..." After the Doctor explained that he was vibrating the chemoreceptors, he added, "If it's got chemoreceptors. Please have chemoreceptors."

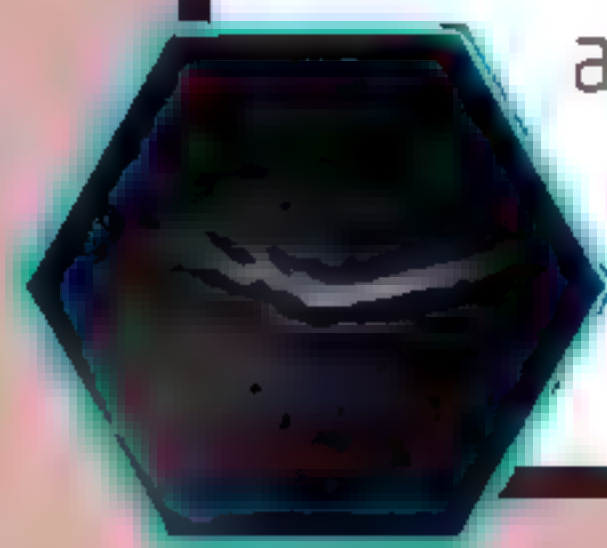
After the Doctor and Amy prepared to be vomited out of the mouth, a sequence in the lower level gantry saw the unmasked Liz 10 emerging from a Vator and hearing the distorted voice of the Doctor asking Amy if she was all right. Mandy followed her, hesitantly asking, "Where are we? Is

**Left:**  
The not-so-smiley Smilers.



### Connections: Crack in time

► The crack from Amy's wall seen in *The Eleventh Hour* [2010 – see page 14] is visible on the hull of *Starship UK* in the closing scene. This is the third time the crack has been seen – it also appeared on the TARDIS console's scanner screen.



**Right:**  
A frightened  
Mandy.

this below?" "I don't know," replied Liz, "never found my way this far down before. Are you brave enough for this, Mandy?" "No," replied the girl. "Good," said Liz. "You can come then." "You don't like brave people?" asked the girl, to which Liz replied, "I like honest people." The pair then entered a room off the corridor in which they saw rows of scorpion tails thrashing about, all wired

up to electrodes. As the woman and girl stared, the tails swung to look at them.

As the Smilers emerged from their booths, the Doctor told Amy, "They're just trying to scare us." "Trying?" exclaimed Amy as they heard Liz say, "Scuse!" behind them. Having shot the Smilers, Liz explained, "S'okay, they're only androids. Extension of the ship's security systems." As the group fled from the self-repairing Smilers, they arrived at the door of the overspill pipe which Liz slammed and told the Doctor, "Sonic it!" Behind them, other Smiler booths started to open...

Later, going back down the sting corridor, Liz commented, "We can get back to my gaff." Before the Doctor's party entered Liz's bedroom, they made their way along a grand, spacious corridor. "Buckingham Palace, yeah?" asked the Doctor. "We brought it along," explained Liz 10, "Good for tourism." The scene in the bedroom originally opened with the Doctor pacing as he studied Liz's mask while Amy tidied her hair in the mirror, saying, "Look at me, the night before. My aunt says your wedding day's the day you grow up – and I've got my hair full of alien sick." When Liz marvelled at how much the Doctor had achieved in an afternoon, she added, "I knew you would if I pointed

you in the right direction..." "Peter, what is this?" demanded the Queen as the Winder entered the room. "That's taking an oath," added the Doctor after noting that Peter was half-Smiler, half-human. "You will come with us now," ordered Peter. There was then a short scene showing the Doctor, Amy, Liz and two demonic Winders emerging from a Vator to gaze upon the Tower of London, with a suspended walkway in place of the River Thames. "Traitors' Gate," observed Liz, quipping to the Winders, "Pick a spike, boys."

Confronting Hawthorne, Liz declared herself to be the highest authority: "Head of State, right over here, babes, and this





is me, standing here, telling you, no!" When the Doctor told the Queen to look at her mask, she raged, "What does it matter about my mask?!" In the recorded message, the young Liz 10 told her older self, "Britain stood alone, without the funds or the resources to escape," and that when the Star Whale was released, "Our children will scream again and then be silent forever." When the Doctor remarked that those around him were only human, he added, "Aren't you all?" As the Doctor set to work to kill the whale's pain, he explained, "This will take about an hour. During that time, nobody talk to me!"

### "Come along, Pond!"


**W**hen Timmy was reunited with Mandy, he said, "I'm not supposed to talk to people..." "But it's okay now," assured the girl, "it's going to be okay." "You left me," said the boy, "in the Vator, on my own, you left me." "I know," said Mandy as she hugged him by the scorpion tail, "I'm sorry, I'm so sorry."

"It's never gonna leave you," Amy assured Liz of the whale. "Look around you. If you haven't chased it away so far, what else have you got?" After Amy explained how she had reasoned out the whale's motivation, the Doctor said, "Amy... that was insane. You couldn't have known that." "You couldn't," replied Amy. "But I've seen it." "Faster again!" called Hawthorne, checking the console, "this is the fastest we've ever been, this is incredible." The end of the scene with the Doctor hugging Amy was dropped and incorporated into the new scene by the observation window.

"Come along, Pond!" the Doctor originally called to Amy as they made for the TARDIS, telling his new friend how he skipped the little days in favour

of the big ones. "So, I'm not going back to Leadworth," said Amy. "Oh, shut up!" replied the Doctor, then looking at her seriously and adding, "Listen, what you did for me back there. You saved me – in so many ways, in ways I can't begin to..." "Yeah, enough about you, my turn," said Amy as she started to say she needed to be back for tomorrow morning. "No worries. I can do that," assured the Time Lord.

In editing, the information sequence shown to Amy in the Voting Booth featured the images of a nuclear mushroom cloud, sperm whale, forked lightning and humpback whale, all from Getty Images, while iStock provided the crying child, beluga whale, flames, attack, minke whales courting, the sun and a riot. The BBC provided visuals of a crowd at a teachers' strike in Kolkata in 2001, the Brixton riots, the 1985 BBC drama *Four Days in July*, the 2001 May Day anti-capitalism protest, Orange Order parade protests by Irish nationalists from 1999, images from BBC Three's *The House of Tiny Tearaways* and babies crying. The producer and director credits were superimposed over the opening TARDIS scene, and the delivery of the poem for the episode was re-recorded by Catrin Richards for the finished programme.

Eight cues of orchestral music running to around nine minutes were then recorded for the episode by Ben Foster and the BBC National Orchestra of Wales at Hoddinott Hall in Cardiff between 2pm and 5pm on Thursday 25 February. The throw-forward for *Victory of the Daleks* used the middle eight of the new theme arrangement. 

### Connections: The last

▶ The Doctor confirms to Amy that he is the last of his race, with the Time Lords apparently destroyed in the Time War against the Daleks prior to the events of *Rose* [2005 – see Volume 48], with Rassilon and other Time Lords making a brief return in *The End of Time* [2009/10 – see Volume 62].





# Publicity

## Right:

Amy makes a new friend.

▶ *Winnie the Who* wrote *The Sun* on Tuesday 2 February in which it revealed that Sophie Okonedo – who had just appeared as Winnie Mandela in the BBC Four drama *Mrs Mandela* – would be appearing as Liz 10 in the second episode of Matt Smith's new series as the Doctor, and speculated that this could be 'a codename for Elizabeth the tenth'. "Getting Sophie on board is a huge coup for the BBC," commented 'a show source'.

▶ *Doctor Who Magazine* issue 420, released on Thursday 1 April was available with two cover options – one of Matt Smith's Doctor, the second featuring Karen Gillan as Amy. The issue previewed *The Beast Below*.

▶ While a throw-forward for *The Beast Below* had not featured at the end of *The Eleventh Hour*, a trailer for the episode was broadcast on BBC



television from Sunday 4 April. Radio trailers were also soon on air to promote the forthcoming episode from Monday 5.

▶ The new *Radio Times* on Tuesday 6 made *Doctor Who* its *Pick of the Day* with Alison Graham admitting her enthusiasm for the 'dark and frightening adventure' was despite 'the final touches' still being made to it. A shot of a bedraggled Doctor and Amy graced the listings page.

▶ Karen Gillan materialised on ITV1's *This Morning* around 11am on Wednesday 7 April talking to Phillip Schofield and Holly Willoughby after an extract from *The Eleventh Hour* was shown. "It seems to have gone down quite well," noted Gillan of the audience reaction to her first episode before the trailer for *The Beast Below* was shown. Gillan's comments during the interview about Amy's attire were

## Below:

"Doctor, do we really have to jump down that rubbish dump? I'm wearing my best nightie!"





circulated by the Press Association, prompting stories such as *Gillan: Who says I'm too sexy?* by Cara Lee in *The Sun* and the *Daily Mail's* 'It just shows she's confident': New assistant Karen Gillan defends her short skirts in sexed-up *Doctor Who*.

» Got a tumble dryer in your Tardis, Doc? asked *The Sun*, printing publicity shots of the Doctor and Amy soaked in alien stomach juices, while the *Daily Mail* ran the same image in Sarah Bull's item *Doctor Who's sexy assistant soaked to the skin as she helps fight The Beast Below*. Over in the *Daily Mirror*, Tim Oglethorpe reported that *Doctor Who* Matt Smith wants to change Timelord's dress sense so he can keep warm with the lead actor explaining, "It's been extremely cold shooting outdoor scenes for series one and I'm hoping the show's producers extend the Doctor's wardrobe for the next series – definitely to a coat and possibly a hat, as well!"

» The *bbc.co.uk* website for the series made a video entitled *Introducing The Beast Below* available on Wednesday 7; in this, Steven Moffat, Matt Smith and Karen Gillan set the scene for Saturday's adventure. Three clips – Amy floating outside the TARDIS, meeting Mandy and exploring inside the tent – were also released. The same day, ITN carried a report about the manufacture and marketing of the new Eleventh Doctor action figure in an interview with Edmund Barnett-Ward of DesignWorks, while on BBC Radio Bristol, the *Breakfast* show featured Nigel Dando chatting to Paul Williams,



**Left:**  
Mandy meets  
the Queen.

the workshop manager at Bristol Blue Glass, about how the local company had made the new centrepiece of the TARDIS time rotor.

» The big news on Thursday 8 April was the BBC Press Office bulletin about *Doctor Who – The Adventure Games*, a quartet of 'interactive episodes' to be made available via the website from June 2010 in which players could control the actions of the Doctor and Amy. This sparked coverage in *The Sun*, *The Guardian* and the *Daily Telegraph*. *The Sun* also ran the piece *It's Dr Phew*, picking up on Gillan's comments from the *This Morning* interview.

» On the day of broadcast, the *Daily Mirror* ran Mark Jefferies' story *Doctor Who episode to feature message blasting the Conservatives, say insiders* in which the Doctor's comment, "Once every five years everyone chooses to forget what they have learned. That's democracy," was highlighted with reference to the approaching general election. A 'source' noted, "This almost echoes what Labour has been saying about how people should not forget what they learned in the 80s. They think the Tories will drag the country down again and it looks like the Doctor feels the same."



# Broadcast

- ▶ Coverage of the Grand National caused programmes on BBC One to run late by five minutes on Saturday 10 April, and so *The Beast Below* was aired at 6.20pm rather than 6.15pm. Running against coverage of the FA Cup semi-final on ITV1, *Doctor Who* was the most watched programme of the day with a 39% share. *All About the Girl*, the edition of *Doctor Who Confidential* which focused on Amy Pond, appeared at 7pm on BBC Three and then at midnight on BBC HD.
- ▶ BBC One's *Points of View* featured comments on the new series on Sunday 11. Presenter Jeremy Vine revealed of Matt Smith that, after initial criticism before he had

**Below:**  
Who's the woman behind the mask?



- débuted, “in a huge collective U-turn – you loved him!” However, some correspondents were unhappy with the new arrangement of the theme tune. *All About the Girl* was then repeated at 6.10pm on BBC HD on Sunday 11, followed by *The Beast Below* on BBC Three at 7pm to an audience of around 820,000.
- ▶ *The Beast Below* was repeated on BBC HD at 11.30pm on Monday 12 April. There was then a further BBC Three repeat of the *Starship UK* adventure at 9pm on Friday 16 (with an audience of around 530,000), followed by a 15-minute *Doctor Who Confidential Cut Down* of *All About the Girl*.
- ▶ A review of the episode in *The Times* by Caitlin Moran on Saturday 17 April focused on the large role given to Amy in the ‘clean, fast and hyperactively inventive script from Steven Moffat.’
- ▶ “She’s got to understand the man she’s travelling with,” emphasised Steven Moffat of the purpose of *The Beast Below* when introducing it on the *Doctor Who* website. “What’s important in this story is Amy understanding the Doctor.”

## ORIGINAL TRANSMISSION

| EPISODE                | DATE                   | TIME                       | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|------------------------|------------------------|----------------------------|---------|----------|--------------------|--------------------|
| <b>The Beast Below</b> | Saturday 10 April 2010 | 6.20pm-7.05pm <sup>1</sup> | BBC One | 41'58"   | 8.42M (10th)       | 86                 |

<sup>1</sup> Scheduled for 6.15pm



# Merchandise

**T**he *Beast Below* was included on the *Doctor Who: Series 5 Volume 1* DVD/Blu-ray in June 2010 and on the *Doctor Who Complete Fifth Series* box set in November 2010; the series set also included *The Video Diaries: Part 1* with *Chasing Amy* and *The TARDISEs* and *Part 2* offering *Sandwich Time* and *Hanging Around* from Karen Gillan and Matt Smith. The episode trailer and outtakes were also present on the set.


The episode was also included as part of GE Fabbri's *Doctor Who – DVD Files* issue 74 in November 2011. Due to a manufacturing error, some copies of the DVD were released containing the wrong episodes. The episode featured as part of the *Complete Series 1-7* Blu-ray box set released in November 2013 and on the repackaged *Complete Fifth Series* DVD box set in August 2014.



**Left:** DVD extras included a bonus TARDIS scene.

Incidental music from *The Beast Below* was included on Silva Screen's *Original Television Soundtrack Doctor Who Series 5* CD, released in November 2010. The tracks were: *The Beast Below*, *Amy's Theme*, *A Lonely Decision*, *A Tyrannical Menace*, and exclusive to iTunes Store, *Impossible Choice*. Some of the tracks also featured on the four- and two-CD editions of Silva Screen's *Doctor Who: The 50th Anniversary Collection* soundtrack released in December 2013 and February 2014 respectively, and later on the 11-disc edition, (AKA *The TARDIS Edition*) in September/November 2014.

In 2010, Character Options released a range of 5" action figures from *The Beast Below*: Peter the Winder and Hawthorne in June 2010, and a Smiler in November 2010. A figure of the Eleventh Doctor from *The Best Below* was part of 'The Thirteen Doctors' set of 5" action figures from Character Options USA in July 2016. The sets were limited to 5,000 numbered units. 2,500 sets were available at the San Diego Comic-Con on 21-24 July 2016 and the remainder were then filtered out to stores.

A base metal collectible medal featuring a Smiler was issued by Royal Mint in June 2010. 

**Left:** Character Options' Smiler and Winder figures.



# Cast and credits

CAST

**Matt Smith** ..... The Doctor  
**Karen Gillan** ..... Amy Pond  
with  
**Sophie Okonedo** ..... Liz 10  
**Terrence Hardiman** ..... Hawthorne  
**Hannah Sharp** ..... Mandy  
**Alfie Field** ..... Timmy  
**Christopher Good** ..... Morgan  
**David Ajala** ..... Peter  
**Catrin Richards** ..... Poem Girl  
**Jonathan Battersby** ..... Winder  
**Chris Porter** ..... Voice of Smilers/Winder  
**Ian McNeice** ..... Churchill

UNCREDITED

**Kwesi Gapi-Attee** ..... Cyclist†  
**Lena Xiao, Daryl Wong, Chloe Chew, Shanti Baron, Dylan Williams, Cerys Spake, Shannon Langle, Chanelle Leung, John William Carter, Marco Antunes, George Gramminos, Kirsty May Everest, Iola Gunn, Olen Gunn** ..... Children (inc Mabel, Alfie, Tabitha, Chloe, Ben)

Below:  
A Winder/  
Smiler  
on patrol.



**Adam Frangakis-Williams** ..... Ranjit  
**Stephanie Carey** ..... Stunt Double for Amy Pond  
**Miriam Akhtar** ..... Chicken Stallholder  
**Melanie Allen** ..... Mother with Pram  
**Eddie Martin, Natalie Brown** ..... Couple Dining  
**Dertinder Regazzoli** ... Clothes + Linen Stallholder  
**Tennis Russell** ..... Traffic Warden  
**Julius Wells** ..... Rickshaw Cyclist  
**Jake Applebee** ..... Window Cleaner  
**Roderick Bryant** ..... Meat Stallholder  
**Alison Clist** ..... Lollipop Lady  
**Dino** ..... Book and Lamp Stallholder  
**Rob Emony** ..... Milkman  
**Jai Gomer** ..... Postman  
**Ray Merrell** ..... Barber  
**Peter Michaels** ..... Roadsweeper  
**Philip Ticehurst** ..... Bowler Hat Business Man  
**Richard Tromans** ..... Waiter  
**Christopher Miller, Samantha Hunt, Demian Attwell, Amy Louise Baker, Lauren Brown, Georgina Oxon, Oliver Hopkins** ..... Passers-by/Cyclists  
**Tom Forrister, Caro Zaliskys** ..... Skateboarders  
**Rowena Ferguson, Stefy Reid, Hannah Barrett** ..... Teenage Girls  
**Jimmy Mack, Jason Collins** ..... Business Men  
**Denzie Phipps** ..... Del Boy  
**Alison Felton, Paul Nevin** ..... Punks  
**Tom Cannon** ..... Teenage Boy  
**Nigel Slarke** ..... Tramp  
**John Sinclair, Jason Ward, Gwen Wright, Anthony Yusufu, Mark Herbert, Jane Cheng, Ling Cheung, Channon Jacobs, Dionne Glen, Samntha Longville, Tat Wa Lay, Maureen St Louis, Said Mohamed, Natascha Motee, Sarah Vaughton, Rebecca Evans, Christine Patterson, Harry Persuad, Carla Simms** ..... Passers-by  
**Ling Cheung** ..... Lollipop Lady



"ONCE EVERY FIVE YEARS EVERYONE  
CHOOSES TO FORGET WHAT THEY HAVE  
LEARNED. THAT'S DEMOCRACY."



**Maddison Baker, Kayleigh Baker, Jordan Baker, Shamanh Baron**.....Children  
**Ruari Mears, Joe White**..... Winders/Smilers  
**Jon Davey, Karl Greenwood**.....Winders  
**Steffan Morris**.....Hand Double for The Doctor  
**Pina Harrington**.....Double for Liz 10  
**Suzie Clarke**.....Double for Amy Pond  
**Karl Greenwood**.....Winder/Smiler  
**Denzie Phipps Peter**..... Winder/Smiler Double  
**Esyllt Jones, Christopher Jenkins, Amy Jenkins, Max Harlow, Amber Morgan, John William Carter, Harry Pope**.....Children  
**Anne Lyken Garner**.....Hand Double for Liz 10  
**Heddi-Joy Taylor-Welch**.....  
.....Hand Double for Amy Pond  
**Barnaby Edwards**..... Camouflage Enemy<sup>1</sup>  
**Janet Howson, Emma Feeney, Bob O'Brien, Nicholas Wilkes, Lindsay Hollingsworth, Paul Sparrowham, Daryl Adcock, Stephen Bracken Keogh, Claire Hilder, Jane SR Kyte-Hunt**..... Crowd ADR

## Below:

Rocking the gunge look.

<sup>1</sup> Not in finished programme



## CREDITS

Written by Steven Moffat  
Produced by Peter Bennett  
Directed by Andrew Gunn [uncredited Euros Lyn]  
1st Assistant Director: Steve Robinson  
[uncredited: Jonathan Hunter, Steffan Morris, Geoff Skelding]  
2nd Assistant Director: James DeHaviland  
3rd Assistant Director: Heddi Joy Taylor Welch  
[uncredited: Jenny Morgan]  
Runners: Nicola Eynon Price, Laura Jenkins  
Location Managers: Gareth Skelding, Paul Davies  
Unit Manager: Rhys Griffiths  
[uncredited Bobby Williams]  
Assistant Unit Manager: Geraint Williams  
Production Manager: Steffan Morris  
Production Co-ordinator: Jess van Niekerk  
Production Management Asst: Claire Thomas  
Production Runner: Sian Warrilow  
Asst Production Accountant: Carole Wakefield  
Script Editor: Brian Minchin  
Continuity: Non Eleri Hughes  
Camera Operator: Martin Stephens  
[uncredited: Kevin Rudge]  
Focus Pullers: Steve Rees, Shirley Schumacher  
[uncredited: Matthew Poynter, Terry Bartlett, Dean Thomas, Jon Vidgen, Erin Stevenson]  
Grip: John Robinson [uncredited: Dave Holiday, Steve Ellingworth, Dai Hopkins]  
Camera Assistants: Tom Hartley, Jon Vidgen  
[uncredited: Kyle Brown, Luke Brown, Svetlanna Miko]  
Boom Operator: Dafydd Parry  
[uncredited: Ramon Pyndiah]  
Sound Maintenance Engineer: Jeff Welch  
Gaffer: Mark Hutchings  
Best Boy: Pete Chester  
Electricians: Ben Griffiths, Steve Slocombe, Bob Milton, Alan Tippetts [uncredited Paul Daley]  
Stunt Co-ordinator: Crispin Layfield  
Supervising Art Director: Stephen Nicholas  
Associate Designer: James North  
Art Dept Co-ordinator: Amy Pope  
Production Buyer: Ben Morris  
Set Decorator: Arwel Wyn Jones



Props Buyer: Catherine Samuel  
 Standby Art Director: Dafydd Shurmer  
 [uncredited: Matthew Ireland]  
 Set Designer: Ben Austin  
 Storyboard Artist: Rob Knipping  
 Concept Artists: Richard Shaun Williams,  
 Peter McKinstry  
 Graphic Artist: Jackson Pope  
 Standby Props: Phill Shellard, Tom Evans  
 Standby Carpenter: Will Pope  
 Standby Rigger: Keith Freeman  
 Standby Painter: Ellen Woods  
 Props Master: Paul Aitken  
 Props Chargehand: Matt Wild  
 Dressing Props: Martin Broadbent, Rhys Jones  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Graphics: BBC Wales Graphics  
 Title Sequence: Framestore  
 Costume Supervisor: Lindsay Bonaccorsi  
 Costume Assistants: Sara Morgan, Maria Franchi  
 [uncredited: Amy Brown, Vicky Salway,  
 Louise Martin]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith  
 [uncredited: Cathy Davies, Julie Davies]  
 Casting Associates: Andy Brierley, Alice Purser  
 Assistant Editor: Cat Gregory  
 VFX Editor: Ceres Doyle  
 Post Prod. Supervisors: Samantha Hall,  
 Chris Blatchford  
 Post Prod. Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies  
 Foley Editor: Helen Dickson  
 Colourist: Mick Vincent  
 On-line Conform: Matthew Clarke, Mark Bright  
 With thanks to  
 The BBC National Orchestra of Wales  
 Original Theme Music: Rob Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott



Production Accountant: Ceri Tothill  
 Sound Recordist: Bryn Thomas  
 [uncredited: Jeff Matthews, Richard Dyer]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Visual Effects: The Mill  
 Special Effects: Real SFX  
 Prosthetics: Millennium FX  
 Music: Murray Gold  
 Editor: John Richards  
 Additional Editing: Mat Newman  
 Production Designer: Edward Thomas  
 Directory of Photography: Graham Frake  
 [uncredited: Tony Slater Ling, Ciaran Tanham,  
 Peter Thornton]  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Steven Moffat, Piers Wenger,  
 Beth Willis  
 BBC cymru wales  
 bbc.co.uk/doctorwho © BBC 2010

**Above:**  
 Karen and  
 Matt are talked  
 through  
 a scene.



# Profile

## TERRENCE HARDIMAN

Hawthorne

**B**orn 6 April 1937 in Forest Gate, East Ham, to Edward and Rose Hardiman (née Breeden), his acting career began at Cambridge University.

Joining the Amateur Dramatic Club, at 21 he directed *The Applecart*, casting student Ian McKellen as King Magnus. Also a member of the University's Marlowe Society, a BBC radio airing of the group's *Edward II* in March 1959 marked Hardiman's broadcast début.

He turned professional with London's Old Vic, appearing in *Twelfth Night* (1961), *Macbeth* (1961/2), *Julius Caesar* (1962) and *The Tempest* (1962). Productions of *Doctor Faustus* and *King John* also played at the 1961 Edinburgh Festival.

During three years with Bristol Old Vic, highlights included Boyet in a European tour of *Love's Labour's Lost* (1964), later broadcast on television in 1965. He married fellow Bristol company member Rowena Cooper in summer 1964.

Hardiman moved to the Royal Shakespeare Company for five years, working at both Stratford and London. His first production was *The Investigation* in 1966, with subsequent roles including Corin in *As You Like It* (1967), Duke of Albany in *King Lear* (1968), Mephistophilis in *Doctor Faustus* (1968) and Starveling in *A Midsummer Night's Dream* (1970).

Departing for television in 1971, he spent several months in *Softly, Softly: Task Force* as Inspector Armstrong, the first of several senior police officer roles.

He donned wig and robes in *Crown Court* (1972-83) as Stephen Harvesty QC, a role he played on and off for a decade, and courtroom roles became another part of his stock in trade, including in a dramatisation of the *Gay News* trial *Everyman: Blasphemy at the Old Bailey* (1977), sitcom *The Brittas Empire* (1993), *The Bill* (2003) and as Judge Garrett Warburton James in *The Courtroom* (2004).

A regular face on 1970s TV, Hardiman appeared in *A Family at War* (1971), *Dead of Night* (1972), *The Carnforth Practice* (1974), *Churchill's People* (1975), *When the Boat Comes In* (1976), *Angels* (1978), *Rebecca* (1979), and *The Serpent Son* (1979).

Having played a Gestapo officer in *Colditz* (1972) for producer Gerald Glaister, he was rehired for the third series of Glaister's *Secret Army* (1979) as Nazi Major Reinhardt. He had been a Nazi officer in *Enemy at the Door* (1978) and later General Stuckler in *Wish Me Luck* (1990).

He was again senior policemen in *Juliet Bravo* (1982) and *Prime Suspect 3* (1993) but varied character roles included *My Father's House* (1981), *Ladykillers* (1981), *Miss*

**Right:**  
Hardiman  
as Major  
Reinhardt in  
*Secret Army*  
in 1979.





*Marple* (1987), *Bergerac* (1987), *The Charmer* (1987), *Inspector Morse* (1988), *Hannay* (1988), *Minder* (1991), *Moon and Son* (1992), *Casualty* (1993) and *The Ruth Rendell Mysteries* (1995). Comedy work included *Fresh Fields* (1984), *Keeping Up Appearances* (1993) and *Goodnight Sweetheart* (1995).


The RSC veteran became a star to a generation of kids when he was cast as the titular villain of *The Demon Headmaster* (1996-8). The Headmaster also appeared in a *ChuckleVision* Comic Relief Special (1999) and Christmas Day pantomime *The Demon Headmaster Takes Over TV* (1997).

He followed this by appearing as Grand Wizard Hellibore in *The Worst Witch* (1998-2001).

Mainstream roles included Abbot Radulfus in Derek Jacobi monastic detective series *Cadfael* (1994-8). He and Jacobi had been fellow Marlowe players at Cambridge University. Other TV roles came in *Poirot* (1993), *The Moonstone* (1996), *Crime Traveller* (1997), *Heartbeat* (1998), *Jonathan Creek* (1999), *Urban Gothic* (2001), *Doctors* (2003/2009/2012/2015), *Midsomer Murders* (2004), *The Royal* (2005) and *The Worst Week of My Life* (2005).

A prolific talking books reader, a Calibre Centurion Award recognised his time given free to record 150 audiobooks for charity.

A handful of movie roles include *Running Scared* (1972), *Loophole* (1981) and *Gandhi* (1982).

Making a return to theatre, he was Neville Chamberlain in *Never So Good* (2008, National Theatre), Theseus in *The Fairy Queen* (2012, Glyndebourne) and starred in a touring double bill of *Classic Ghosts* (*The Signalman/Whistle and I'll Come To You*) (2014). 







# VICTORY OF THE DALEKS

➤ STORY 205

The Doctor receives a call from an old friend – Winston Churchill. When he and Amy head to the WWII Cabinet War Rooms to assist the British Prime Minister, they meet the Daleks. But why don't the Daleks recognise the Doctor?







## VICTORY OF THE DALEKS

'IT SEEMED LIKE IT WAS  
TIME TO REFRESH THE  
DALEKS IN 2010.'



# Introduction

**I**t's safe to assume that, despite being shown in black and white, the original colour scheme of the Daleks – silver with blue hemispheres around the base – was the look intended by visionary designer Raymond Cusick. With only minor modifications (and the occasional lick of black paint to represent the Daleks' leader) the design of the Daleks remained fairly steady throughout the 60s.

As we moved into the 70s and 80s – and into colour TV – the Daleks sported a variety of colours: dark grey, gold, silver again, a lighter grey, white and gold. There have also been a handful of novelties over the years: a few emperors, a glass Dalek, the special weapons Dalek and so on...

When the series returned in 2005, the standard Dalek troops were given an overhaul and by-and-large, for the next five years, they sported a flashy bronze

finish. And in the same way that the classic Dalek of the 60s gave way to a new look, it seemed like it was time to refresh the Daleks in 2010, introducing colours and making them bigger and more imposing. (The bronze Daleks themselves also have a bit of a makeover when they return in *Victory of the Daleks*, adopting a pleasing khaki finish when they go undercover in wartime Britain.)

The following pages will go into detail about the origin of the new 'Dalek Paradigm' and its hierarchy. For quite some time, following their introduction, these props could be seen out and about promoting the series. They might not have succeeded in supplanting the much-loved bronze design, but they did return on several occasions, presenting us with yet more Dalek variants. In *The Big Bang* [2010 – see Volume 66] one of the Paradigm was turned into a stone Dalek; the Eternal Dalek (the yellow one) made a brief appearance in quite a dilapidated state in *The Wedding of River Song* [2011 – see Volume 70]; *Asylum of the Daleks* [2012 – also Volume 70] saw the return of the Supreme (white), the Strategist (blue) and the Drone (red) – the latter two with a new darker, metallic finish.

Fans of different generations probably pick a different type of Dalek as their favourite. Although the basic template remains the same, the series has had great sport over the years presenting us with fun and diverse varieties. It would be a shame if, in the years to come, we don't see further experimentation with the outer armour of the Doctor's deadliest enemy... **D**

**Left:**  
From 2005, the Daleks sported a flashy bronze finish.





## STORY

**I**n the Cabinet War Rooms, Winston Churchill is warned of an incoming bombing raid. He says it is time to roll out their secret weapon – a Dalek! [1]

The TARDIS lands in a storeroom. The Doctor and Amy are greeted by Churchill, who knows the Doctor of old. He tells the Doctor he has something to show him and they take a lift to the roof. There, Professor Edwin Bracewell uses their new secret weapon to blast the bombers out of the sky. It is a khaki-green Dalek, or an ‘Ironside’ as Bracewell calls it. [2]

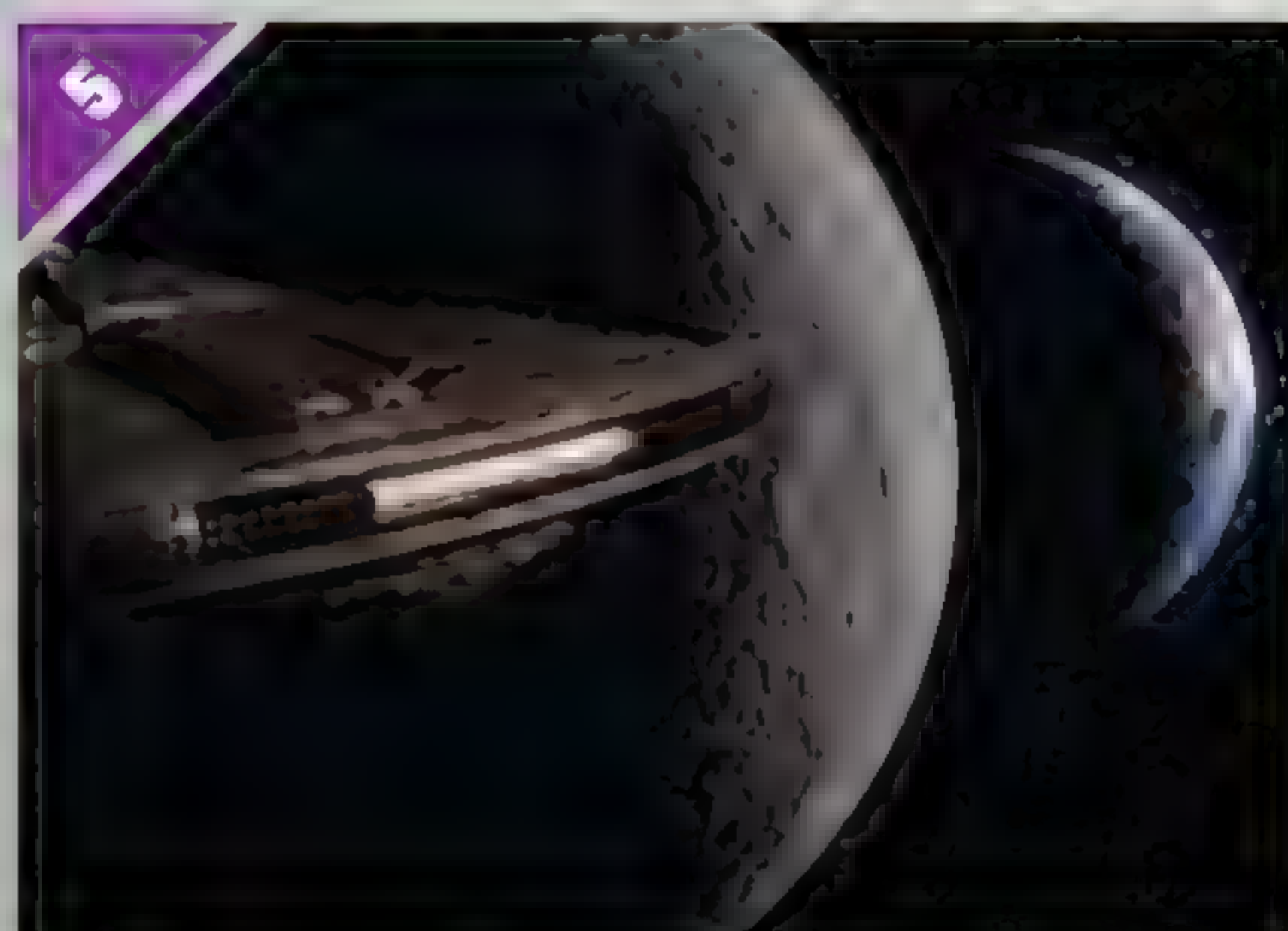
They return to Churchill’s office, where he explains that the Ironsides are Bracewell’s inventions and will help them win the war. Strangely, Amy has never heard of the Daleks.

The Doctor and Amy visit Bracewell in his laboratory, where an ‘Ironside’ offers them tea. [3] Bracewell has dreamt up other inventions, including hypersonic

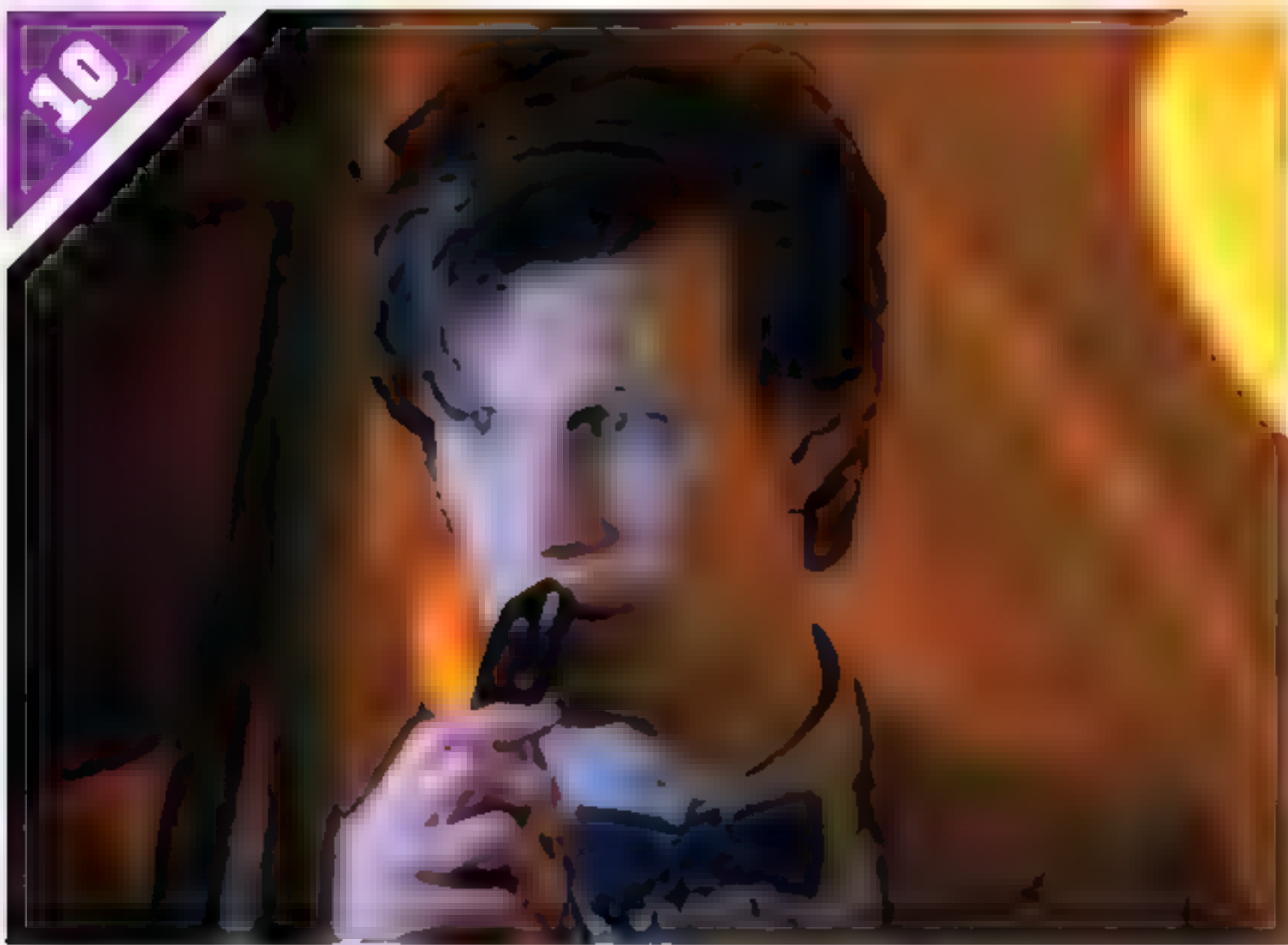
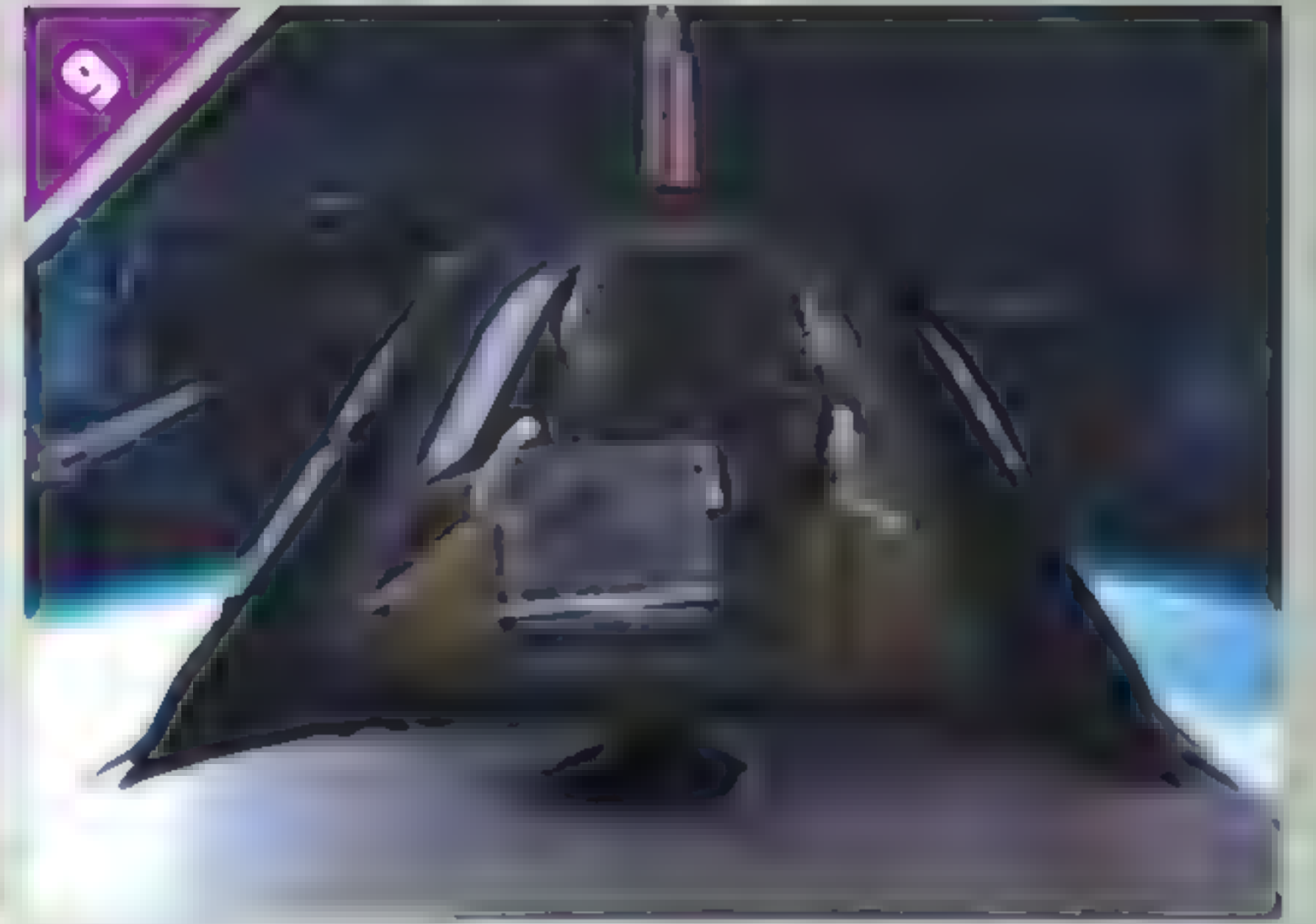
flight and gravity bubbles. The Doctor attacks the Dalek with a wrench [4] but it refuses to retaliate – until the Doctor gives his name and identifies it as a Dalek. It transmits his “testimony” to a Dalek saucer on the far side of the moon. [5] The khaki Daleks blast off Bracewell’s hand – revealing that he is a robot – and teleport to their ship.

The Doctor travels in the TARDIS to the control room of the Dalek saucer. The Doctor claims to be holding a TARDIS self-destruct device, forcing the Daleks to reveal that they have recovered one of their Progenitor Devices. [6] It contains pure Dalek DNA but they needed the Doctor’s testimony to activate it. The Daleks order the Doctor to withdraw – and light up London during the Blitz! [7] The Daleks activate their Progenitor and five new Paradigm Daleks emerge!

Amy and Churchill go to see Bracewell, to find out what Dalek technology they could use against them.







The new Paradigm Daleks destroy the other Daleks for being “inferior”, then turn on the Doctor. Bracewell manages to pick up Dalek transmissions as the Paradigm announce themselves; they are Scientist, Strategist, Drone, Eternal and the Supreme. [8]

Bracewell has fitted some Spitfires with Dalek technology and they are scrambled into the sky. [9] The Doctor contacts them and tells them to blow up the saucer’s radar dish, then runs into the TARDIS.

The Spitfires are destroyed by the Daleks one by one until only ‘Danny Boy’ is left. The Doctor uses the TARDIS to disrupt the Dalek saucer’s shields and Danny Boy scores a direct hit. London is restored to darkness.

Danny Boy prepares to make another attack – but the Supreme tells the Doctor to give up, or they will destroy the Earth. Bracewell is a bomb! The Doctor has a choice; either he can destroy the Daleks, or save the Earth. He tells Danny Boy to withdraw. [10]

The Doctor returns to Earth and punches Bracewell on the chin, flooring him. He opens up the Professor’s chest, revealing the segments of the bomb’s countdown. [11] The Doctor asks Bracewell about his childhood; if the Professor believes himself to be human, the bomb will not go off. Amy asks Bracewell about a girl he once fancied, Dorabella, and the bomb defuses.

The Daleks inform the Doctor they will return and their saucer time-jumps away from Earth. [12]

The next day, Churchill returns to work. The Doctor and Amy bid Churchill farewell, then go to see Bracewell. He is resigned to being deactivated, but the Doctor suggests he look for Dorabella instead.

The Doctor and Amy return to the TARDIS. The Doctor is concerned that Amy didn’t know about the Daleks... and as the TARDIS dematerialises, it reveals the ominous crack from her bedroom wall...



LIBRARY AND  
COMMISSIONING

COAST

## Pre-production

**I** remember I took him out for a drink and said, 'I want you to do the Daleks meet Churchill,'" *Doctor Who* showrunner Steven Moffat told *Doctor Who Confidential* of his brief to Mark Gatiss for the third script of the 2010 series. While he did not feel compelled to bring the Daleks back, Moffat acknowledged that the Doctor's arch enemies were in fact almost semi-regular characters in the eyes of viewers, and that for younger viewers - to whom a year was a long time - it was good to see them regularly. The inclusion in the story of Winston Churchill, the British politician who led the United Kingdom to victory

through World War II as Prime Minister, was prompted by a visit which Moffat had made to the underground Cabinet War Rooms in Westminster with his sons, where he noted how fascinated the boys had been.

Moffat envisaged the third episode as performing a similar function to *The Unquiet Dead* [2005 - see Volume 48], taking the new Doctor and new companion back in time to an England of the past to meet a famous historical figure. In the case of the earlier episode, the narrative had centred on author Charles Dickens, who had been researched thoroughly by writer/actor Mark Gatiss. Gatiss, a lifelong *Doctor Who* fan, had found fame through

**Right (inset):**  
Writer Mark  
Gatiss with the  
Supreme Dalek.



pre-production



**Below:**  
Writer Mark  
Gatiss with the  
Supreme Dalek.



"I WANT YOU TO DO  
THE DALEKS MEET  
CHURCHILL!"



the League of Gentlemen comedy group, and had worked on *Doctor Who* novels and audio adventures before writing for the series upon its return in 2005; since then he had written *The Idiot's Lantern* [2006 – see Volume 52] and guest-starred in *The Lazarus Experiment* [2007 – see Volume 55]. In early 2006, Gatiss had also started work on a new episode – known as *Suicide Exhibition* – originally set in a monster-infested British Museum during World War I, with the setting then changed to World War II and featuring an attack by a Nazi strike force. A first draft script was available by early 2007 and was under consideration by showrunner Russell T Davies as the third episode of the 2008 series. However, the slot was ultimately reallocated to the storyline which became *The Fires of Pompeii* [2008 – see Volume 57] and Gatiss' completed script shelved.

**Below:**

The Doctor pokes a Dalek right in the eyestalk.

By 2008, Gatiss and Moffat were collaborating on the writing of a new BBC series, *Sherlock* (an updating of Sherlock Holmes), a pilot for which was due to be recorded in January 2009. Moffat knew he could work easily with Gatiss and depend on him for a script to help cement his vision of *Doctor Who* early in the run. "The reason I wanted Mark for this episode is that he's such a tireless researcher, but also he's got such a keen grasp of how to use that research," the showrunner told *Doctor Who Magazine*. It was while discussing the casting of *Sherlock* around September 2008 that Moffat invited Gatiss to submit a historical Dalek story for *Doctor Who*.

Gatiss was amazed to be offered a chance to write a Dalek script, and initially felt slightly intimidated by it. Like Moffat, he felt that there was an inherent connection between the Daleks and World War II;







the Nazis under Hitler had provided the Daleks' creator, Terry Nation, with inspiration for the aliens back in 1963. The British icons of Churchill, the Union Jack and the Blitz seemed to fit well with the Daleks, and Gatiss was also keen to develop the existing mythology of the ruthless race.

## Paradigm of the Daleks

**H**aving read Moffat's early scripts for the series – series opener *The Eleventh Hour* [2010 – see page 14] and the two scripts that would form *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] – Gatiss set to work in late 2008 and soon hit upon a strong influence for the tale: the notion of silent, servile Daleks pretending to be subservient to Churchill and the British forces in wartime London. This was in part inspired by the 1966 serial *The Power of the Daleks* [see Volume 9] in which the Doctor had encountered a trio of Daleks pretending to act as unthinking robotic servants in a human colony on the planet Vulcan. “My favourite is *The Power of the Daleks*,” Gatiss told *Doctor Who Magazine*, “and what they do in that... is that they're very sly, very crafty, very patient and duplicitous.” In the early scenes of Gatiss' script, the khaki Dalek's unlikely claim, “I am your soldier,” was directly inspired by the Dalek mantra, “I am your servant” from the earlier story. Being able to write the Daleks in this

servile manner afforded the writer a great deal of fun.

“It's all-new *Doctor Who*. What's the only thing we haven't changed? Let's change the Daleks too!” enthused Moffat on *Doctor Who Confidential* when explaining why a new breed of Daleks would be introduced in Gatiss' story. It was felt that – with a new look to the series – the time was right after five years of the bronze Daleks introduced in *Dalek* [2005 – see Volume 49], to reboot Raymond Cusick's original 1963 design yet again in a move which would serve to reintroduce the Daleks for new viewers; Moffat also wanted to have more Dalek casings constructed for use on the series. “You want to move the Daleks along,” explained Gatiss in *Doctor Who Magazine*. The new Paradigm of the new Dalek race was defined as Scientist, Strategist, Drone, Eternal and Supreme. “Mark and I had great fun coming up with names for these new Daleks,” noted Moffat on *Confidential*; Gatiss came up with four of the names – Supreme having been a rank accorded to various Daleks since *The Dalek Invasion of Earth* [1964 – see Volume 4] – while Moffat suggested Eternal, explaining that, “It sounds cool and I bet it's really important.” At one point, the Supreme announced the names of the other four Daleks as they emerged, but Gatiss removed this as it sounded too much like a Miss World walkdown. Indeed, the successful birth of the new Dalek race gave the title to the episode, with Gatiss remarking in *Doctor Who Magazine*, “The reason it's called *Victory of the Daleks* is 'cos they win. They win.

“I wanted this to be like a 45-minute Bank Holiday war movie!” Gatiss told *Doctor Who Magazine*, explaining his love

Pre-production

## Connections: Ministerial order

► When Churchill gives an order to Breen, concluded by, “Action this day,” he uses the phrase which the Prime Minister was known to add to memos which he wanted dealt with immediately.



**Left:** Introducing the Supreme Dalek.



## Connections: Hell bent

► When the Doctor urges the Prime Minister not to trust the Daleks, his response, "If Hitler invaded Hell, Doctor, I would give a favourable reference to the Devil," derives from Churchill's speech to the House of Commons in June 1941 when the Nazis invaded the Soviet Union – Churchill

being a staunch anti-Communist and opponent of Stalin.



**Right:** Churchill calls upon his old friend in a crisis.

for classic films such as *Where Eagles Dare* (1968), his father's favourite movie. But alongside the cinematic-style presentation there was considerable historical research. Gatiss, too, made a visit to the Cabinet War Rooms constructed beneath Whitehall in 1938; these were manned continually from the time of the Blitz in 1940, before being sealed after the end of hostilities in September 1945. In addition to this, the writer read diaries of people from the time,

understanding the lives of civilians and also those in the services, such as the pilots involved in the Battle of Britain in 1940. Already interested in the era from his love of war movies depicting the period, Gatiss gained a massive respect and appreciation for those involved in the conflict. Also, when it came to defeating the Dalek saucer, there was only one craft for the job: the Spitfire. "It's the legend again," commented Mark on *Confidential*. "Everyone thinks of the Spitfire as the plane that won us the war." The single-seater Supermarine Spitfire fighter had gone into service with the RAF in August 1938, and was credited as being one of the United Kingdom's greatest assets; during early discussions, Moffat had indicated that he liked the idea of Spitfires in space.

However, Gatiss also wanted elements about the humanity involved in the war, with the human memories held by Bracewell – the Dalek creation implanted with real human memories – helping to avert destruction, particularly drawing upon what the writer saw as a "slight embarrassment which is probably the

most human thing of all". The writer saw Bracewell as very much like Pinocchio, the wooden puppet which became a real boy in Carlo Collodi's 1883 work *The Adventures of Pinocchio*. There was also the death of the fiancé of Lilian, one of the WAAFs, which indicated that although the Daleks had been defeated, Churchill and his people would be fighting the Nazis for several more years.

"I wanted to get [the image of] Churchill from the posters and examine to what extent that was true," Gatiss explained on *Confidential*. Careful to honour Churchill's memory, Gatiss read biographies of the wartime leader and listened to many of his speeches, admiring Churchill's oratorical skills and in particular his 'finest hour' address to the House of Commons in June 1940. Gatiss realised that Churchill had been the perfect wartime hero who would risk using the Daleks – or Ironsides – to stop the war quickly. Fundamentally, the writer opted to present the Churchill of legend while emphasising the Prime







Minister's pragmatism. The notion that the Doctor would have an ongoing relationship with Churchill came from Steven Moffat, and fitted in well with Gatiss' memories of the Doctor's third incarnation name-dropping about how well he had known Napoleon Bonaparte in *Day of the Daleks* [1972 – see Volume 17] or Horatio Nelson in *The Sea Devils* [1972 – see Volume 18].

"It's very Pertwee, that script," was Moffat's comment when he read Gatiss' first draft – written prior to the casting of the new Doctor – and comparing the style to that of the Doctor's third incarnation played by Jon Pertwee. Following the casting of Matt Smith, Gatiss watched Smith's appearance in *Party Animals*, explaining in *Doctor Who Magazine*, "I watched everything Matt had done, got to know him a little, and tried to sort of channel him, really." In writing this new version of the Doctor, the writer saw him as being a bit like Professor Yaffle, the academic woodpecker bookend from the 1974 *Watch with Mother* series *Bagpuss* (who, in turn, was based on the philosopher Bertrand Russell).

In February 2009, there was briefly a clash of requirements for the Daleks. On Thursday 19 February, then-showrunner Russell T Davies was plotting the final episode of the Doctor's tenth incarnation – *The End of Time* [2009/10 – see Volume 62]

– and felt that the final twist in revealing the truth of the Time War would be to show the Time Lords having formed an alliance with the Daleks. The following morning, Davies asked Moffat about using the Daleks in David Tennant's swansong, leading Moffat to explain that a Dalek story was already scheduled for the start of Matt Smith's era, and that he would rather have some impact from their return after their last major appearance in *The Stolen Earth/Journey's End* [2008 – see Volume 60]. Davies agreed that it would be unfair of him to use the Daleks in his own script, and reworked the climax to Part Two of *The End of Time*.

## Ironside Daleks

The first six episodes of the 2010 series were given an informal readthrough with Matt Smith, Karen Gillan and the writers during June 2009 (with Gatiss as Churchill and Toby Whithouse as Bracewell), and then further refined; the Doctor's comment, "Come on, Pond!" was added based on how Smith teasingly spoke to Gillan on set. Also, *Victory of the Daleks* was to follow on directly from the end of the previous episode, *The Beast Below* [2010 – see page 82], with Moffat adding a short sequence with Churchill and the shadowy form of a Dalek at the end of his script. Gatiss had also considered giving the Ironside Daleks RAF roundels on their sides, but realised that this would not work because of the shape of their casings.

Having already redesigned the Daleks in 2004, production designer Edward Thomas was keen to do something more radical

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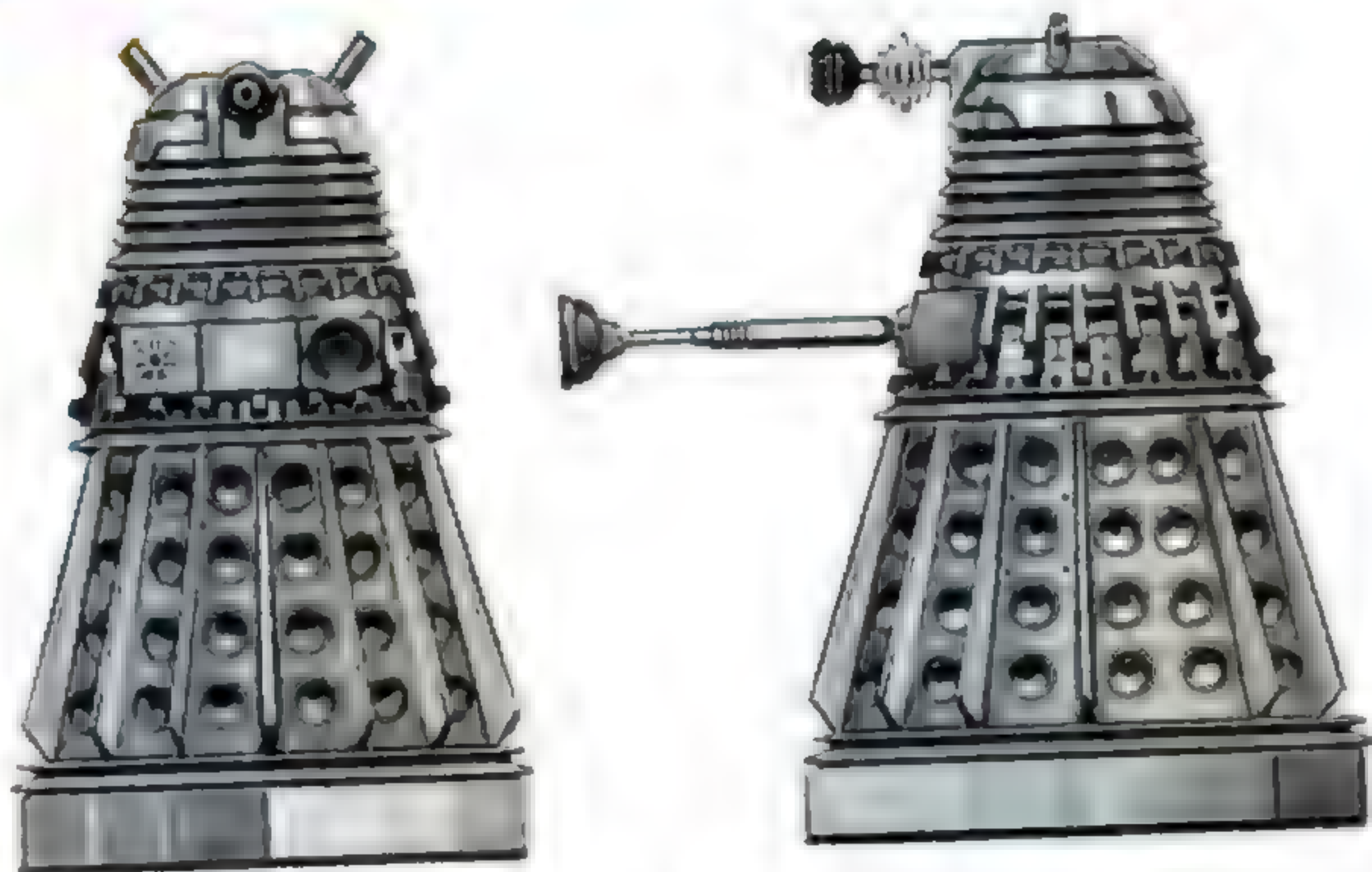
Even Daleks need to take a tea break.

### Connections: Victory of the Doctor

► The Doctor makes the V for Victory sign with his fingers to Churchill towards the end of the adventure; this sign was in fact developed by Churchill from a BBC morale-boosting campaign launched in July 1941.







| DOCTOR WHO 1 |         | DALEK   |         |
|--------------|---------|---------|---------|
| DATE         | 21/7/09 | DATE    | 21/7/09 |
| TIME         |         | TIME    |         |
| BY           |         | BY      |         |
| FOR          |         | FOR     |         |
| REMARKS      |         | REMARKS |         |

LOCKED  
21/7/09

with them this time around, and worked with concept artist Peter McKinstry; Moffat and Gatiss were also heavily involved. “We talked at the first meeting about making them more like the Daleks from the 60s movies – which

I’ve always loved,” explained Gatiss in *Radio Times* as he recalled the cinema adaptations *Dr Who and the Daleks* (1965) and *Daleks’ Invasion Earth 2150 A.D.* (1966). “The sheer boldness of those colours and the size of them just get to you!”

These colourful, large cousins of the television Daleks were Gatiss’ favourites, as he

recalled the many screenings of the movies from his childhood.

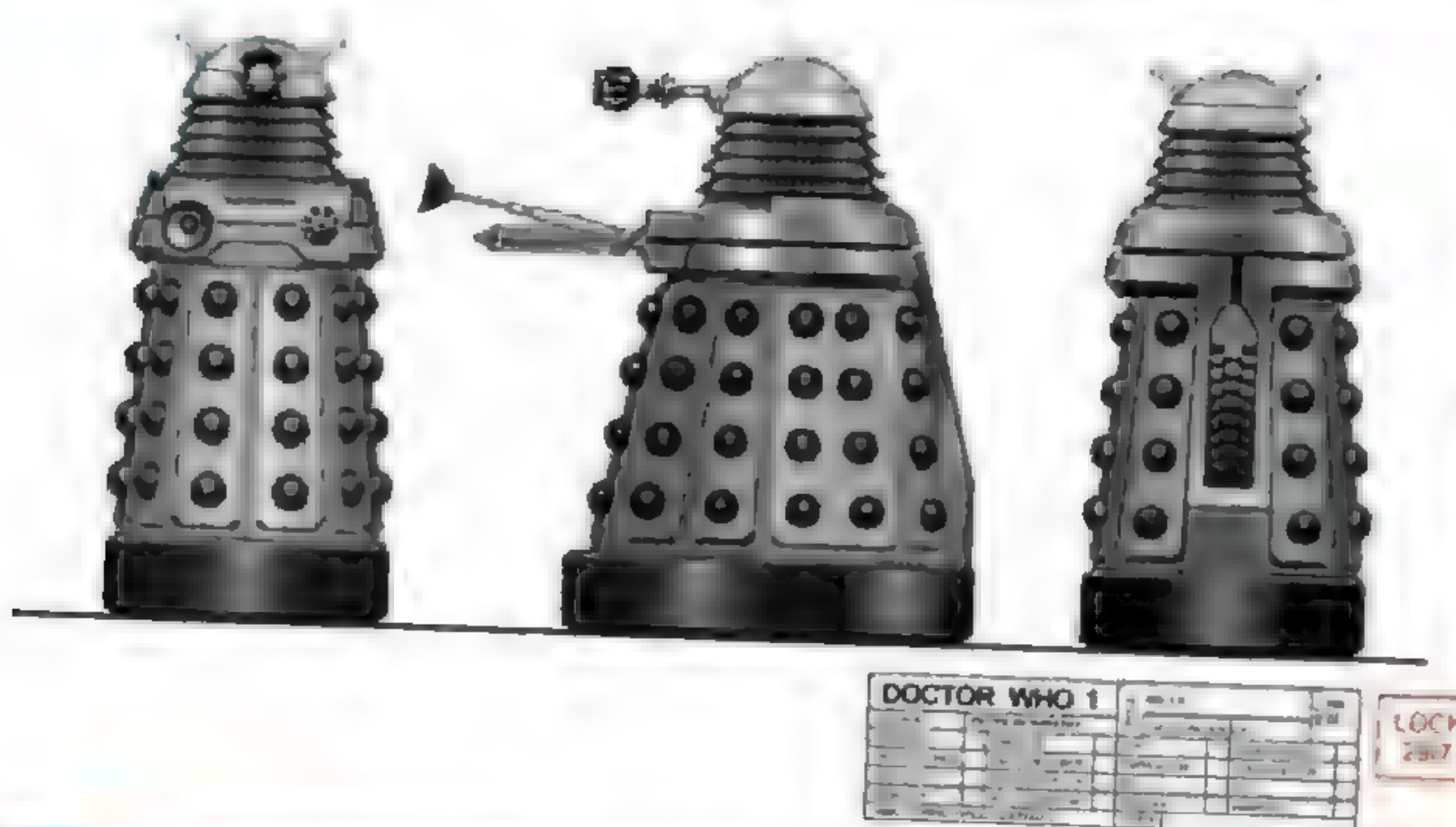
“You can’t go too far with that design,” noted Moffat on *Confidential* as he recalled the design process. Certain key elements – dome, eyestalk, arms – remained, but the drive was for a “more frightening Dalek”. Drawing upon the large, Technicolor movie-style Daleks, McKinstry developed a more Art Deco Dalek using new shapes and angles, mounted on a base equivalent to that seen in the films. The height was established on the basis of an eyeline for Matt Smith and Karen Gillan; the 2004 versions had been designed for use in close-ups with Billie Piper, who was shorter than the show’s current stars. The extra height meant that the shoulder section could be broader, the arms far higher, and a spine section was added at the rear of the skirt which could possibly house different weapons for future stories (this was an aspect over which Gatiss had misgivings which he indicated at the outset). Whereas the previous Daleks were covered with

### Connections: KBO

► Churchill uses the phrase KBO which he explains to Amy means “Keep Bugging On”; this was a phrase which he had used as a wartime motto in phone calls and with his secretaries.







rivets, the new casings would look fully sealed, and to make the new Daleks now even more physically dangerous, razor-sharp edges were added to the eyestalk and the face grille. The notion in the script of the Dalek having a human eye had come from Moffat in a move to remind viewers that inside the machine was a living alien being. "They're now pure, pure, old-fashioned Dalek," commented Gatiss on *Doctor Who Confidential*.

"Right from the start, I wanted them to be very colourful," recalled Gatiss of his 'Aryan Daleks' on *Doctor Who Confidential*. Bright primary and secondary colours were used for the new Daleks; white for the Supreme Dalek, with blue for the Strategist, red for the Drone, yellow for the Eternal and orange for the Scientist. With the Daleks designed during July, the colour schemes were worked out in August.

"Originally I wanted a green Dalek but green just doesn't seem to work somehow," Gatiss told *Radio Times*.

The two main Dalek operators were Barnaby Edwards and Nicholas Pegg; Edwards had been inside the Dalek in the 2005 episode *Dalek* and had made numerous appearances since, being joined by Pegg from *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] onwards. For this new episode, the other Daleks would be operated by supporting artists rather than actors, and so on Wednesday 5 August, Edwards travelled to Cardiff for a training session with the new operators and the existing casings; however, he and Pegg would perform all the 'hero' shots on the Dalek spaceship. At the same time, Edwards was able to see the new Daleks being built. Later on, Matt Smith was excited to drop in on the new breed of Daleks when they were being painted.

## 'Dapper' Churchill

**A**long with *The Beast Below*, *Victory of the Daleks* formed the second production block under director Andrew Gunn and producer Peter Bennett. The shooting script was issued on Friday 14 August.

In the shooting script, Lilian Breen (Breen being the maiden name of the mother of Mark Gatiss' partner Ian Hallard) was '20s, smouldering lovely' while Blanche was '30s, brassy'. Winston Churchill was introduced as 'a dapper man in a black suit, spectacles and bow tie, a cigar jammed between his lips' while Professor Edwin Bracewell was envisaged

## Connections: Opposite number

► Churchill asks for a message to be sent to Mr Attlee; this is Clement Attlee (1883-1967), the former Leader of the Opposition for the Labour Party who had become Churchill's deputy in the War Cabinet (1942-45) and would succeed Churchill as Prime Minister in 1945.



**Left:** Designs for the coloured Paradigm Daleks.



## Connections: Enemy planes

► Childers refers to Heinkels (a make of German bombing aircraft such as the He 111) and Messerschmitts (German fighter aircraft like the Bf 109 and Me 262), while Churchill speaks of the Luftwaffe, the airborne branch of the German Wehrmacht.



as 'a tin-hatted Scots scientist in owlsh spectacles'. The stage directions for the opening scene in the Map Room suggested that the direction could 'maybe [be] hand-held here. Shaky. More Verite than usual.' For the Spitfire attack on the Dalek saucer, the stage directions asked for a 'thrilling, Ron Goodwin-esque fanfare', referring to the composer behind war film scores such as *633 Squadron* (1963), *Where*

*Eagles Dare* and *Battle of Britain* (1969). One of the camera shots was specified as being framed like 'Dam Busters' in reference to the 1955 war movie *The Dam Busters* about the deployment of bouncing bombs against German dams.

To preserve storyline security, the script's stage directions omitted the word 'Dalek' and substituted the term 'Enemy'. The Dalek on the Ministry roof was described as 'roughly painted in khaki – like a British tank – and there's a Union Jack just below its eye stalk'. Aboard the Dalek saucer, the stage directions noted that as the equipment became active, 'the famous old Enemy "throb-throb" heartbeat begins.' The emergence of the new Daleks was described as 'New Enemies! Resplendent in

multi-coloured livery. Red, Blue, Orange, Black and White (colours tbd). Big buggers. Bigger than they've ever been.' The script specified that the White Enemy would be the main Dalek – the Supreme – while the others would be Scientist, Strategist, Drone and Eternal. 'Now we see, for the first time, that the eye of the new Enemy is an actual eyeball! Horrid, squishy, livid, blood-shot and ALIVE!' noted the stage directions. It was also indicated that Bracewell's chest would have 'a distinctly Enemy-like design.'

The script ended with the TARDIS vanishing to leave 'a huge crack like a crooked smile...'

## Ian McNeice

Location recces were held on Monday 17 and Tuesday 18 August, prior to the readthrough at the Novotel conference room in Cardiff Bay from 11am on Thursday 20. This was a script which Matt Smith had looked forward to seeing in particular, explaining to *Doctor Who Confidential*, "To be in anything by Mark for me is a treat. I'm really awestruck by him.

He's such a fan of *Doctor Who*."

One of the main guest stars for the story was Ian McNeice, who had been seen playing Churchill on stage in the National Theatre production of *Never So Good*, a play about Prime Minister Harold Macmillan, during 2008. As with this earlier performance, McNeice shaved his head and wore

### Right:

Churchill was described as 'a dapper man in a black suit, spectacles and bow tie'.







a half-wig to get the look of the wartime leader. “I tried to get the essence of the man, rather than an impersonation,” he told *Doctor Who Confidential*, relishing the challenge of conveying the humour, wit, courage, bluster and compassion of Churchill. His vocal performance was honed by listening to recordings of Churchill’s speeches to study the politician’s cadence. “It had always been a passion of mine to do a *Doctor Who*,” the actor told *Doctor Who Magazine*, his first brush with the series being the CD adventure *Immortal Beloved* produced by Big Finish and recorded in August 2006, in which he had played the god Zeus. On television, McNeice’s career had included *Edge of Darkness*, *Stay Lucky*, *Chef!*, *Rome* and *Doc Martin*.

Cast as Braxwell was Bill Paterson, a Glaswegian actor with a considerable stage career whose television work included *Auf Wiedersehen*, *Pet*, *The Singing Detective*, *Sea of Souls*, *Little Dorrit* and *Law and Order: UK*; Paterson had worked with Mark Gatiss a few months earlier on the BBC Four drama *Spanish Flu: The Forgotten Fallen*. The voices of the Daleks were provided, as usual, by Nicholas Briggs who had voiced numerous aliens since the series’ return in 2005. For his performance as the servile Daleks early in the episode, Briggs delivered the dialogue in the manner of *The Power of the Daleks* as agreed with Gatiss. Appearing as the air raid warden was Colin Prockter who had previously played the Head Chef

in the *Doctor Who* episode *The Long Game* [2005 – see Volume 49]. Following the readthrough, pink script revisions were issued; these removed material in the Map Room where Amy offered to help, but Blanche asked if she was qualified: “Can you read compass bearings? Plot enemy interceptions with RDF?... Or maybe you speak German? Some of us have to monitor what the pilots are nattering about on their RT.” “Sorry,” said a deflated Amy, “I’m in the way, aren’t I?”

In terms of chronology, the events of the episode were set during the London Blitz, the sustained bombing of Britain by Nazi Germany from September 1940 to May 1941, and opened a month after the Churchill sequence seen at the end of *The Beast Below*. Events on Day 1 opened with the sounding of the air raid at 1600, with the TARDIS materialising at 1615 and the Ironside project revealed at 1630. The Doctor confronted Churchill over the Daleks at 1700, confirming the identity of the Daleks at 1733 and departing at 1735. The UFO was then detected at 1800.

The TARDIS arrived on the Dalek ship at 2001 on Night 1, with the new race of Daleks emerging at 2022. Churchill had his idea at 2033, with the original Daleks exterminated at 2102, the Spitfire attack commencing at 2112 and the dish destroyed at 2133, restoring London to darkness. The TARDIS returned to London at 2138 and the Daleks escaped at 2145. Night 1 ended as the Union Jack was raised on the roof at 0700, after which the remaining scenes were set on Day 2. ■

Pre-production

**Left:**  
Braxwell’s  
hand is blown  
off by a Dalek.

### Connections: Movie reference

► Childers’ use of call signs in the phrase “Broadsword to Danny Boy” during the climactic space battle echoes the phrase “Broadsword calling Danny Boy” from the 1968 war movie *Where Eagles Dare*; in this, the words were repeated by Major John Smith (Richard Burton), the leader of a British commando unit assigned to rescue a captured British officer.







VICTORY OF THE

# Production

**A**ndrew Gunn's schedule for Block Two saw the bulk of *Victory of the Daleks* being recorded before work on the preceding *The Beast Below*. Recording started on scenes in the distinctive Map Room area of the War Rooms on Friday 21 August. Work from 8am to 6.20pm took place at the bunker of the Joint Resilience Unit on Lilliput Lane at West Cross in Swansea. Adjacent to a Territorial Army centre, this was a 1950s Ministry of Defence command centre, housing an anti-aircraft operations room which had served as the war room for the former West Glamorgan County Council.

From 1986 it had been an incident centre for Swansea County Council before being used as a training facility. Although the production team had originally considered constructing all the War Rooms as sets, this venue was ideal, while still giving the design team a challenge in terms of the period 1940s dressing. However, because of restrictions on smoking, Ian McNeice was not allowed to smoke a real cigar which was one of Churchill's trademarks, the effects company Real SFX provided a prop cigar adapted from an e-cigarette which emitted smoke when the actor puffed on it. The Map Room set - with the RAF spotter table - was larger than the



actual version in Westminster. The map with model planes would actually have been located at RAF bases. The model Dalek pushed into position was an adapted version of a Character Options 'mutant reveal' Dalek toy. "It was quite dingy and damp," commented Matt Smith of the location on *Doctor Who Confidential*. "Those scenes have great energy. Lots of people coming and going."

## The 'Enemy'

The sequences recorded on the first day were the pre-credits with Churchill and also the Doctor warning Amy about the Dalek - or 'Enemy' as it was referred to on the call sheets. Colin Newman handled the remote control elements of 'Camouflage Enemy 2' which was operated by Barnaby Edwards with Nicholas Briggs present to deliver the voice. "When I first met the Daleks, I couldn't believe it, because it's such an iconic image, and it was just sitting there," recalled Karen Gillan in *Doctor Who Magazine*. BBC Worldwide Marketing Manager, David Furness, visited the set, as did Mark Gatiss who was delighted to see his Dalek episode being brought to life.



Blue script revisions were also issued on Friday 21 August, covering quite a few insertions; these included the subplot about Churchill attempting to steal the TARDIS key from the Doctor, Amy's promise not to interfere with history, all the references to Bracewell being Scottish (Bracewell was defined as having a Paisley accent, the birthplace of Steven Moffat, and the post office he remembered was originally off the Alexandra Parade), the Doctor warning the Daleks that he was bored and his comment, "I love biscuits." Amy's "Oi, Churchill" gag was moved to the end of the programme; it was originally in the scene where she took Churchill to see Bracewell who was their "own robot". Amy had originally also been the one to give the order to scramble.

*Guess Who's hiding in underground bunker?* asked Emma Jones in the *South Wales Evening Post* on Saturday 22 August as she revealed that recording had taken place at the West Cross location the previous day. "There's very little I can say," explained

**Above:** Matt Smith and Bill Paterson prepare for action.

**Left:** Bracewell is deactivated by the crew.





**Above:**  
Ian McNeice  
gives his own  
directions.

### Connections: Biscuit bluff

► The Doctor holds the Daleks at bay with a Jammie Dodger, claiming it to be a TARDIS self-destruct device; this shortbread and jam biscuit

was launched by  
Burton's Biscuits  
in 1935.



location manager Gareth Skelding, "it's all a big secret. Obviously, we don't want the storylines to get out. We're filming inside the Joint Resilience Building, which makes it easier to keep it quiet."

The crew reconvened at the bunker on Monday 24 August where work would continue from 8am to 6.20pm for the next three days. Recording in the Map Room with scenes of London becoming illuminated and Churchill determining that he could win the war without the Doctor were performed, after which action switched

to Churchill's office for the bridging scene at the end of *The Beast Below* and the insert shot of the Prime Minister in the pre-credits for *Victory of the Daleks*. Meanwhile, a substantial rewrite was made to the end of the script, covered in yellow revisions. Originally, after the Doctor and Amy bid farewell to Churchill, the final sequence was set in a picture-postcard English village with a Home Guard troop marching past. Bracewell – with one gloved hand – crossed the road to the post office by the ash trees and went inside. Amy and the Doctor watched him from outside a nearby cottage (their dialogue was later transferred to the scene outside the TARDIS in the bunker), on the wall of



which was seen the crack in time. However, it had been felt that it would be better to have a more dialogue-based concluding sequence with the Doctor and Amy talking to Bracewell and letting him escape, so a new scene in the laboratory was added. This change also meant that Bracewell would still be available after the events of *Victory of the Daleks* to appear briefly in the as yet untitled penultimate of the series.

## Map Room

**D**octor Who Confidential was present to cover sequences in the Map Room on Tuesday 25 which included the scrambling of the RAF and the scenes where the Doctor overpowered Bracewell, with stunt arranger Crispin Layfield carefully supervising Matt Smith's punch towards Bill Paterson. Paterson was also fitted with a Dalek technology chest plate made by Millennium FX and supervised by Fiona Walsh. In his dialogue about his memories, the post office which Bracewell recalled was originally "off the Alexandra Parade" but this was changed to "by the Abbey". This sequence was completed on Wednesday 26, with the Confidential crew again present. A photoshoot for the

episode with the Doctor, Amy, Churchill and the camouflaged Dalek in the Map Room was scheduled. The day concluded with scenes in Churchill's office as the Doctor warned the Prime Minister about the Ironsides, after which the two scenes with Churchill and Bracewell in the former's office were recorded for *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

The Glamorgan Building of Cardiff University at Cathays Park had featured before in *Doctor Who*, most notably in *Boom Town* [2005 – see Volume 50], but also in *Love & Monsters* [2006 – see Volume 53] and *Blink* [2007 – see Volume 56] as well as episodes of *Torchwood*. Thursday 27 August saw it being used for recording as the roof of the Ministry from 11.30am to 10.30pm. *Doctor Who Confidential* was again in attendance for Bracewell's demonstration of the Ironside, played by Barnaby Edwards. Following this, the ultimately deleted sequence of the ARP warden planned for the start of the episode was performed along with shots of the Union Jack being raised. The nighttime shots of London seen from the roof with the warden were then recorded after dark.

*Doctor Who* had also previously been to the next location. Jacobs Market at West Canal Wharf in Cardiff had been the base of operations for LINDA in *Love & Monsters*, and now the antiques centre basement offered a suitable laboratory for Bracewell. From 9.30am to 8.30pm on Friday 28 August, the scenes in the lab saw a discussion of Bracewell's ideas and the Doctor confirming the identity of his arch enemies. Crispin Layfield was present to supervise action elements, Real SFX

## Connections: Raising the flag

► The erection of the Union Jack on the Ministry roof after the defeat of the Daleks mirrors the iconic image of US marines raising the Stars and Stripes on Mount Suribachi on Iwo Jima in February 1945, as photographed by Joe Rosenthal.



**Left:**  
A Dalek has  
invaded the  
Map Room!



## Connections: Ad campaign

► Amy's call of "Oi, Churchill!" to the Prime Minister is a catchphrase used from 1996 on adverts for the direct vehicle insurance company Churchill Insurance in which an unseen voice called to the company mascot, an animated bulldog.



provided Bracewell's blasted left hand and Nicholas Pegg joined the crew as 'Enemy 2' to work alongside Edwards' 'Enemy 1'. For the sequence of the Doctor attacking the Dalek with a wrench, on one take, Matt Smith accidentally used a real tool instead of the rubber dummy... causing considerable discomfort for the Dalek operator! Work in the basement concluded between 8am and 7pm on Saturday 29, completing the

scenes in Bracewell's lab before recording the sequence of Churchill taking the Doctor and Amy up to the roof in the lift.

Brackla Bunkers in Bridgend was also used to playing host to *Doctor Who*, with the former ordnance factory storage tunnels having been used for sequences in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *Army of Ghosts/Doomsday* [2006 – see Volume 53] as well as later featuring in *The Sarah Jane Adventures*. Andrew Gunn's unit spent two days here, working the standard 8am to 7pm schedule planned for that week. After featuring as a camouflaged Dalek in the corridors as the Doctor tried to warn Churchill, Edwards returned to Upper Boat where he was needed for Dalek rehearsals, which had already begun with Pegg. On location, work then continued on corridor scenes, along with the insert of Bracewell and the painting for the series' penultimate episode, and also the arrival of the TARDIS in the storage area. Back at Upper Boat, Edwards and Pegg took centre stage as they tried out the new Dalek casings for the first time and discovered them to be heavier to move, and more difficult to stop. Of the new Daleks, the white and blue versions had

radio-controlled domes. Activity at the Dalek Driving School was recorded by *Doctor Who Confidential*.

Work at Brackla continued on Tuesday 1 September with the Doctor's trip in the TARDIS, the incoming report of the UFO, and the Doctor and Amy's departure aboard the police box. During production, Paterson had taken lots of photographs and assembled these into an album which he asked everyone who worked on the episode to sign for him at the end of the shoot. Meanwhile, Dalek testing continued at the studio base in preparation for the main sequences of the week, while Edwards and Pegg were given a preview of the location being used as the Dalek ship. On Wednesday 2 September, Karen Gillan was only needed at base for a costume fitting, after which she had the rest of the week free until *The Beast Below* got underway on Monday. Smith however was going to be busy on location for all the confrontation scenes aboard the Dalek spaceship.

The venue for the alien vessel was to be the stainless-steel-lined humidifier area of JR Freeman Cigar Factory in Cardiff which was about to be closed. The BBC design team had been hard at work polishing all the tobacco stains off the walls to make the

Right:  
Victory!







industrial area gleam again; the chamber still smelt strongly of tobacco. Once the BBC's lights were erected in the chamber "the heat was unbearable," recalled Smith in *Doctor Who Adventures*. "It was basically like being inside a large oven!" *Doctor Who Confidential* was present to cover the Doctor's testimony unlocking a new race of Daleks, alongside Dan Berry of *Doctor Who Magazine*. Colin Newman and Lynn Walters were joined as remote control Dalek operators by Lauren Wellman and Steffan Phillips for the unveiling of the five new redesigned Daleks against their three colleagues. "I still can't quite get my head around the fact I was the director that got to shoot eight Daleks in one room together," Andrew Gunn told *Confidential*.

"It's like the best job in the world." Also waiting in eager anticipation was Mark Gatiss, who told *Doctor Who Magazine*, "I am officially the most excited I have ever been in my life!"

## Under wraps

The new-look Daleks were kept amid great secrecy at the location, hidden under drapes. When it came to dialogue from the Supreme Dalek, Andrew Gunn had asked Nicholas Briggs for a bigger electronic voice than before. A different setting was used on the ring modulator to achieve this. Matt Smith was delighted at the sight of his colourful new arch-enemies, commenting, "The blue one's my favourite." Huge lights and the metal ceiling made the area very hot during filming, particularly for the Dalek operators who were kept cool with fans and bottles of water. Edwards operated the manual-dome bronze Dalek on the saucer, with Pegg and Ben Ashley as the khaki Daleks. Later, Edwards and Ashley swapped Daleks for the material where both khaki Daleks had to act on cue.

The emergence of the new Daleks continued during recording on Thursday 3 which was another media-friendly day. Lizo Mzimba of BBC News was present all day, joined by journalists from *Doctor Who Magazine*, *SFX* and *Doctor Who Adventures* in the afternoon. At lunchtime, a photocall was staged featuring Matt Smith with the revised Daleks. For the Daleks' appearance – in a blaze of light and smoke – the operators inside the casings were guided for their 'Stars in their Eyes' entrance

**Left:**  
"Signal from  
RDF, sir.  
Unidentified  
object."

## Connections: Dalek dating

► When asking Amy to identify the Daleks – because of their invasion of Earth in *The Stolen Earth/Journey's End* [2008 – see Volume 60] – the Doctor is amazed when she fails to recognise the aliens. The Doctor later tells the Daleks how he sent them back into the void and saved reality in this earlier adventure.





by white electrical tape on the floor; in this sequence, Edwards and Pegg played the white and blue Daleks respectively, after which Edwards took over as the main khaki Dalek and Pegg became the white Dalek. By the end of the day, the original Daleks had been exterminated and the Spitfire attack on the saucer was underway. Danny Hargreaves had hoped that practical explosions could be used for the destruction of the Ironside Daleks, but this was instead achieved by CGI to avoid damage to the location. The Jammie Dodger wielded by the Doctor was a plastic prop since a real biscuit would have crumbled in the humidity. The battle was then concluded, along with the Daleks' escape, on Friday 4, with Smith released early to return to Upper Boat for preparation work on the next production block. Inside the Dalek casings, Nicholas Pegg took over as the 'White Enemy' leaving Sean Saye to operate the main khaki Dalek. Visiting the set were representatives of BBC Worldwide and

**Right:**  
Dalek operator  
Nicholas Pegg  
awaits his cue.

## Connections: Dalek time

► As in *Army of Ghosts/Doomsday* [2006 – see Volume 53], *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], *The Stolen Earth/Journey's End* [2008 – see Volume 60] and indeed the 1966 film *Daleks' Invasion Earth 2150 A.D.*, the Daleks measure time in rels (originally defined as a unit of hydroelectricity in 1964's *The Dalek Book*).



Character Options, plus writer Chris Chibnall and script editor Brian Minchin.

Over the next few weeks, the focus of work was to be on *The Beast Below*. The TARDIS interior scenes for both adventures were recorded at Upper Boat from 8am to 7pm on Tuesday 8, kicking off with *The Beast Below*, then – after a costume change – the material for the Dalek tale, and then concluding work on *The Beast Below*. Only Smith and Gillan were needed, with playback of already-recorded Dalek footage for the TARDIS screen. Nicholas Briggs had



explained to Matt Smith about the origin of the Doctor's comment to the Supreme Dalek about "the final end" and was delighted to know that Smith was familiar with *The Evil of the Daleks* [1967 – see Volume 10] as the story prior to *The Tomb of the Cybermen* [1967 – see Volume 10].

## 'Danny Boy'

**T**he only remaining element to be recorded was the material requiring the pilot in the Spitfire. Supporting artist Christopher Miller was contracted as 'Danny Boy' and performed his scenes in a replica Spitfire, which had been procured for recording in Studio 6's greenscreen area from 4.30pm on Wednesday 23 September – the final day of the block. No other cast were required (indeed, Smith and Gillan were at the readthrough for *The Eleventh Hour*), and the *Confidential* crew recorded the afternoon's work to





demonstrate how the space dogfight was assembled in post-production.

Also recorded for the intended montage of various Dalek related incidents mentioned by the Doctor were a series of inserts assembled by visual effects supervisor Danny Hargreaves drawing upon earlier serials; these were captured on a mixture of HD video and 16mm film and used various Dalek casings – borrowed from and operated by Andrew Beech – to recreate elements such as the mercury swamp from

*The Power of the Daleks*. Material in the Emperor's chamber from *The Evil of the Daleks* had already been recreated in 1993 for the BBC1 documentary *30 Years in the TARDIS*, and director Kevin Jon Davies provided some of the rushes for this for reuse. A CGI shot of a Dalek shooting down a helicopter was also created.

At the end of recording, Ian McNeice kept one of the Spitfire models, remarking to *Doctor Who Magazine*, “I took it as a memento of a wonderful job.”

#### PRODUCTION

**Fri 21 Aug 09** The Bunker, Joint Resilience Unit, Lilliput Lane, West Cross, Swansea (War Rooms – Map Room)

**Mon 24 Aug 09** The Bunker (War Rooms – Map Room/Churchill's Office)

**Tue 25 Aug 09** The Bunker (War Rooms – Map Room)

**Wed 26 Aug 09** The Bunker (War Rooms – Map Room/Churchill's Office)

**Thu 27 Aug 09** Glamorgan Building, King Edward VII Avenue, Cathays Park, Cardiff (Ministry – Roof)

**Fri 28 Aug 09** Jacobs Market, West Canal Wharf, Cardiff (War Rooms – Laboratory)

**Sat 29 Aug 09** Jacobs Market (War Rooms – Laboratory/Lift)

**Mon 31 Aug 09** Brackla Bunkers, Brackla, Bridgend (War Rooms – Corridors/Storage Area)

**Tue 1 Sep 09** Brackla Bunkers (War Rooms – Storage Area/Corridor)

**Wed 2 – Fri 4 Sep 09** JR Freeman Cigar Factory, Penarth Road, Cardiff (Enemy Ship – Chamber/Doorway Area)

**Tue 8 Sep 09** Upper Boat Studios: Studio 1+2 – The TARDIS

**Wed 23 Sep 09** Upper Boat Studios: Studio 6 – Spitfire Cockpit



# Post-production

**I**n post-production, the assault on the Dalek saucer by the Spitfires was created in CGI by effects house The Mill, with the Dalek vessel being the same as those seen in episodes such as *Bad Wolf/The Parting of the Ways* and *The Stolen Earth/Journey's End*.

Extensive edits were made to the serial. Originally, the episode was to open on the Ministry roof showing what appeared to be a tranquil panorama of London in summertime... until an air raid siren began to wail and the Air Raid Warden squinted into the sky.

As the TARDIS landed, a short scene inside the vessel was cut. Having changed

out of their vomit-covered clothes from *The Beast Below*, Amy was looking in the mirror while the Doctor pulled on a jacket and straightened his tie. "He just calls you?" asked Amy. "He just phones you up, like you're mates?" "We go way back!" explained the Doctor. "Had a fist-fight with him in the Sudan. Dodged doodle-bugs with him in '45. Went to his memorial service in '65. Really moving. Horrible food." "Seriously?" asked Amy. "Yeah," continued the Doctor, "Sandwiches were all curly at the edges. And no, he never phones. So it must be important!" (The omission of this scene was covered in part by an additional line of dubbing for the Doctor: "Winston, my old friend!").

**Below:**

"Tonight, Doctor, we're going to be..."





In the corridor, as she followed Churchill, Amy waved at a passing WAAF and said, "Hello!" "Yeah, you might want to stop that," suggested the Doctor. "Don't panic," assured his companion, "Not gonna mess with their heads. Won't tell them who wins the War or how to invent plasma tellies." After Lilian spoke to Churchill's party, Amy originally winked at her.

Emerging from the lift, Amy queried Churchill's pronunciation of his enemies: "Naazi?" "Shh!" whispered the Doctor. "Naazi?" repeated Amy. "It's just the way he says it," explained the Time Lord. Up on the roof, Bracewell originally gave the order, "Cease firing!" after which Amy exclaimed, "Jings!" "This is impossible. This is not possible," insisted the Doctor originally as he then looked at the Dalek blueprints.

### 'Careless Talk Costs Lives'

**A**fter the wail of the all-clear siren, while the Doctor paced the room, Amy studied the wall map and asked the passing Blanche, "You been down here long?" In response, Blanche pointed to a poster which read, 'Careless Talk Costs Lives' and then explained, "Joined the WAAFs soon as I could. Wanted to go into the Navy actually." "Yeah?" asked Amy. "But the Air-Force uniform's nicer," grinned Blanche. "What's up with her?" enquired Amy, having spotted the worried-looking Lilian. "Lilian? Poor lamb," said Blanche quietly, "Her fiancé's been listed as missing." "Her... fiancé?" responded Amy. "Yes," affirmed Blanche, "You got someone?" "What?" said a shocked Amy, "Yeah. He's... away. Long way away." "Awful, innit?" sympathised Blanche, asking Lilian, "Still no word?" "No. Nothing," said the WAAF. "Look, go and get off your pins for a bit," urged Blanche,

"you look shattered." "I'm all right," assured Lilian.

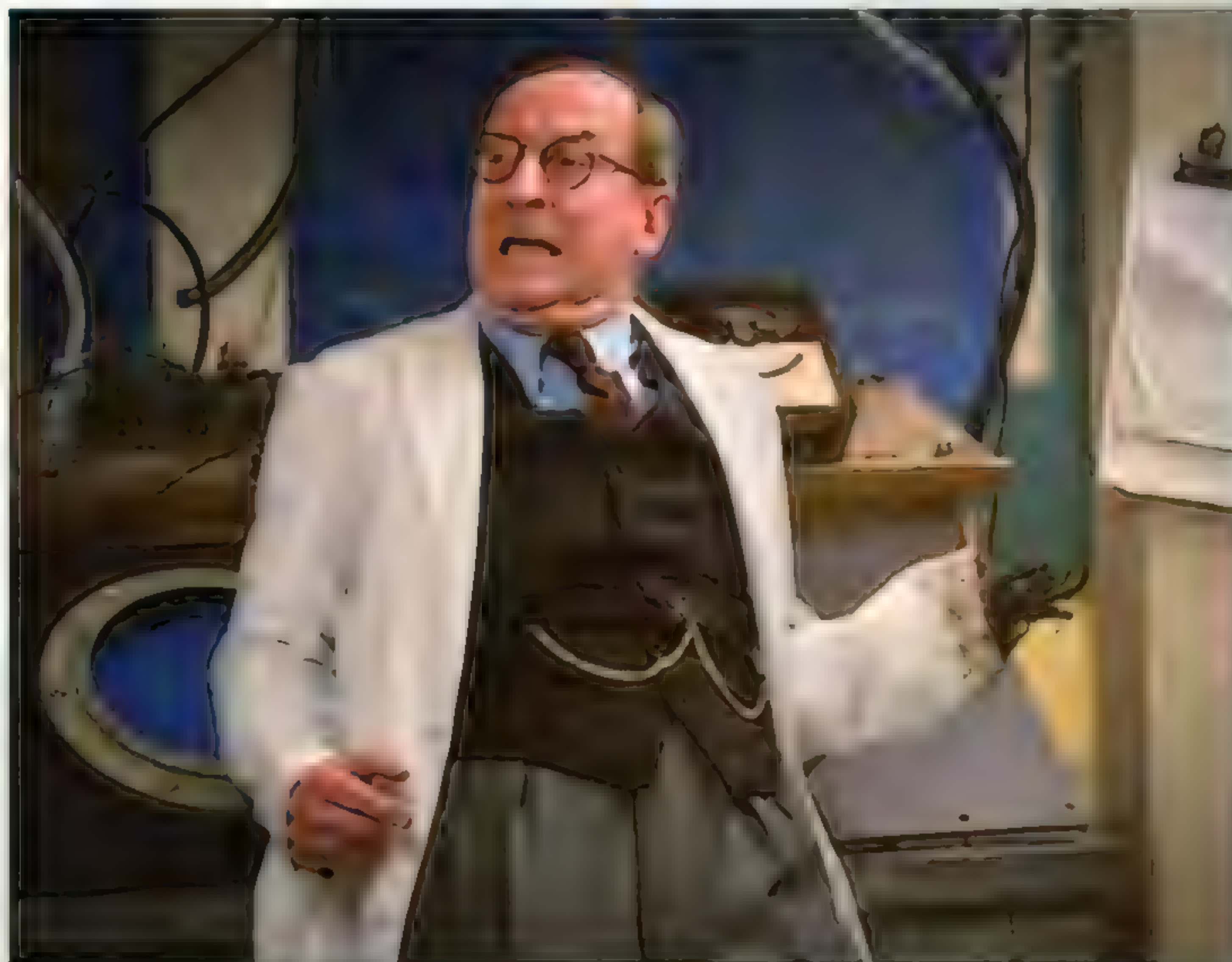
When Amy and the Doctor visited Bracewell in his lab, the scientist asked Amy of her accent, "You're from the islands, am I right?" "Nearly right," confirmed Amy, "Inverness." After Bracewell claimed to have invented the perfect warrior, the Doctor insisted, "You're lying. Or mad. Or lying and mad!" "Well, really," exclaimed the affronted boffin. At one point in his tirade against the camouflaged Dalek, the Doctor asked it about "the war against the un-like". Continuing to address the Dalek, the Doctor said it was all that he despised, adding, "Remember Necros? Spiridon? The Arrows of the Half-Light?" (Necros was a reference to the 1985 story *Revelation of the Daleks* [see Volume 41] and Spiridon to the serial *Planet of the Daleks* [1973 – see Volume 20]). After declaring how often he had defeated the Daleks, the Doctor continued, "And now you've crawled out from under your filthy stone one

### Connections: Double danger

► The Daleks have previously been seen to create humanoid duplicates in *The Chase* [1965 – see Volume 5] and *Resurrection of the Daleks* [1984 – see Volume 39]; the Daleks had also used time corridor technology in the latter adventure.



**Below:**  
Can someone  
lend Bracewell  
a hand, please?





last time. Like a filthy disease. A plague! Manipulating. Scheming. Exterminating! Well, not on my watch. Do you hear me?" When he declared, "I am the Doctor!" he originally emphasised this by adding, "The Oncoming Storm!"; this was the name by which the Doctor said he was known on the Dalek homeworld in *Bad Wolf/The Parting of the Ways* in turn a reference to a phrase originating in *Love and War*, a *Doctor Who – The New Adventures* novel by Paul Cornell published in October 1992.

## Churchill and Amy

**P**rior to Lilian entering the storage area with news of the UFO, the scene originally began with Churchill comforting the frustrated Amy after the Doctor's departure. "He'll come back," assured the Prime Minister. "He always comes back." "He'd better. So I can murder him," flamed the Scots girl. "What?" asked Churchill. "Don't you wanna know what's going on? What they're up to?" stormed Amy, "I do! And 'elbow patches' just shoots off leaving us here like lemons." Another tremor from bombing hit the room, and Amy commented, "I could die here!" and then, in panic, "I could live here!" "Would that be so bad?" asked Churchill. "It's not happening!" replied Amy defiantly. "It stinks, the shoes are... clumpy and I don't like Spam! And I'm getting married in the

it be these... 'Daaleks'?" Amy shot him a look, responding to his emphasised pronunciation as with 'Nazi'. "Why are you saying it like that? Like... Daaleks?" "Because it's time to fight back," explained the Prime Minister. At the end of the scene as Amy knew the Doctor would be safe on the spaceship, Churchill told her, teasingly, "Of course... he did just tell us to wait." "Yeah, he did, didn't he?" agreed Amy, grinning, "Don't you hate it when he does that?" "Miss Pond," declared Churchill, "I need more men like you." "Yes, you do," agreed Miss Pond.

After the Doctor arrived aboard the Dalek ship to confront his enemies, he continued to discuss the offer of tea, saying, "No, seriously. I could murder a cup of tea." Getting the upper hand with his 'TARDIS self-destruct', the Doctor declared, "Now – I could do with a sit down. Can I have a sit down? No. Course not. You don't do chairs, do you? Never mind. I'll have a wander." After the Doctor asked the Daleks to show him what they meant by the Progenitor being their past and their future, the Dalek originally failed to respond, causing the Time Lord

**Right:**  
Ironsides  
or Dalek?

### Connections: TARDIS type

► The Doctor comments that his TARDIS is a Type 40, as first revealed in *The Deadly Assassin* [1976 - see Volume 26].







Post-production

to respond, "OK, yeah, bit bored now – so maybe I'll just blow us up anyway because I can. Show me!" The first Dalek ordered its colleague, "Access memory coil." The other Dalek projected images from its eyestalk onto the wall: this showed the Daleks in previous adventures ('On Skaro. Vulcan. Spiridon. Invading Earth,' suggested the script, referring to events on the Dalek's home world of Skaro as well as Vulcan in *The Power of the Daleks* and the aforementioned Spiridon). As the Doctor watched this, one of the other Daleks activated a control, and the dish on the ship's hull, aimed at Earth. Meanwhile, the projected image showed DNA strands swirling, as the Dalek declared, "Dalek supremacy to be maintained at any cost. Future extinction..." "...not an option, yeah," concluded the Doctor, "Worked that out. Doesn't it drive you mad talking that slowly?" As the images of the Progenitor

continued, the Time Lord observed, "So you created your Progenitors. Ohhh... clever! Clever! Dandelion clocks!" "Explain," ordered the first Dalek. "Dandelion clocks!" repeated the Doctor, "Sentient seed pods! The Progenitor contains a copy of your original genome, is that it? The thing that makes up pure, one hundred percent, old-fashioned Dalek! Scattered all across the universe in case of a rainy day!" "The location had been lost to us for millennia," admitted the first Dalek. "They had become almost a myth." The archive projection ended; "Thanks. Enjoyed that," said the Doctor, "Bit samey in the middle but the special effects were knockout." After asking why the Daleks built Bracewell, he added, "Why did you have to convince everyone you were man-made?" Realising that the Progenitor recognised the Daleks as impure, the Doctor originally added, "All

**Above:**  
Matt Smith  
rehearses  
his punches.



## Connections: Regeneration game

► Churchill does not seem surprised that the Doctor has changed his appearance again, suggesting that he has encountered the Time

Lord in at least two incarnations so far in his life.



**Below:**  
"Observe, Doctor, a new Dalek Paradigm."

those creatures, struggling to survive! Mixing your genes with other races just so you could go on and on and on. And now you're too far gone to be recognised as Daleks! How does that feel?" "Daleks do not feel," replied the first Dalek. Realising that his testimony was what the Daleks wanted, the Doctor ruminated, "The genie in the bottle

needed an 'open sesame'. A key to unlock it."; here, he was referring to the magical words from the Arabic legend of Ali Baba. "Scans showed a concentration of temporal activity around the human called 'winstonspencerchurchill,'" explained the first Dalek, alerting the Doctor to the trap.

As he considered what was going on, the Doctor asked, "... and ...why are you letting me talk like this? Oh no no no. Home movies. Cosy discussions. This isn't you. Daleks don't discuss their plans like nice, kind, chatty megalomaniacs."

When Churchill and Amy confronted Bracewell, the scientist explained, "This pistol is a danger to no one but myself." After Bracewell realised that the gravity bubble could send something into space, Churchill responded, "Really?" "You got an idea?" Amy asked him. "Roosevelt told me I had more ideas than anyone he'd ever known," commented the Prime Minister with reference to the President of the United States, Franklin D Roosevelt. "Well that's good," enthused Amy. "Almost all of them terrible," admitted Churchill. "Okay..." replied Amy. "And d'you know





what?" asked the PM, "I think I've just had another one. Bracewell – it's time to think BIG!"

Picking up the approach of multiple projectiles, the Daleks demanded that the Doctor explain. "I don't know," he insisted. "It's Winston. I never know!" As the Spitfires closed in, the Supreme Dalek ordered, "Alert! Alert! Protect the paradigm. Assume defensive position." Racing to the TARDIS, the Doctor devoured his Jammie Dodger, commenting, "Aren't biscuits great! I love biscuits!"

## In battle

**I**n the subsequent battle, a short insert of the Doctor on the phone in the TARDIS was dropped, and much of the battle scene dialogue for the Doctor and the pilot 'Danny Boy' was rescripted prior to dubbing to heighten the drama. Originally, as recorded, the Spitfires made two attack runs on the Dalek saucer, with the Doctor then calling the lead pilot and asking, "How're you doing, Danny Boy?" "Not so bad, sir," replied the pilot, "No joy with that dish yet, though. Over." "I'm onto that. Taking down their shields..." said the Doctor, "Go for it, Danny Boy! Over!" As such, the dish was originally destroyed with all three Spitfires intact. When the Supreme Dalek appeared on the TARDIS screen, it commented, "Every move has been anticipated Doctor. Bracewell is more than a mere android." "I don't get you," replied the Doctor, "I am not getting you."

"Not gonna be easy for him, though, is it?" observed Amy as she and the Doctor approached the TARDIS. "Who?" asked the Doctor. "Tin Man back there. The Paisley Pinocchio," she explained, referring to Bracewell. "Oh... life's rich pageant and all that, Amy," replied the Doctor, using



Post-production

**Left:**  
A mad man and  
his blue box.

an old English idiom. "He'll spend his time looking for all the answers to all the big questions... Won't find many of them. But that's... being alive." "You gonna keep an eye on him? Make sure he's okay?" asked Amy. "We'll meet again," smiled the Doctor, quoting the popular 1939 wartime song recorded by Vera Lynn.

The opening credits were superimposed over the scene in Churchill's office. Numerous existing Dalek sound effects dating back to the 1960s and 1970s were used for the ship's interior and alarms. Late in the day, Mark Gatiss was offered the chance to dub the voice of the Spitfire pilot during the main action sequence at the invitation of casting director Andy Pryor. Even before he was asked, several people had assumed that Gatiss was doing this anyway, but the writer-performer had been oblivious to any such role. However, he was only too delighted to record the pilot's dialogue with his hand over his nose and deliver the line: "Danny Boy to Broadsword."

Murray Gold composed the music score which was recorded as 20 cues, running to around 23 minutes. Ben Foster conducted the BBC National Orchestra of Wales from 2pm to 5pm and 6pm to 9pm on Thursday 25 February 2010 at Hoddinott Hall in Cardiff. 



# Publicity

► *Daleks are too tall for new Doctor* claimed Edward Gleave of the *Daily Star* on Sunday 21 March, having misinterpreted Matt Smith's comment that "the new Dalek eyestalks are designed to meet the level of my own eyes. They made them from my measurements" and offered the erroneous comment from a 'show source' that, "We've had to make a new set of Daleks especially for Matt. They are a bit smaller and they will be unveiled later in the series." The new Doctor's predilection for Jammie Dodgers was also revealed. Meanwhile, the *News of the World* ran Tom Latchem's *World War Who*, revealing that 'the Daleks dress as British WW2

soldiers to attack NAZIS... But the rogue robots, hired by Prime Minister Winston Churchill, turn out to be secret agents for the other side.'

- The publicity images from the forthcoming episodes fuelled further stories the next day such as *Undercover Nazi Daleks* in *The Sun* and *Doctor Who: the Daleks' finest hour* in *The Guardian*.
- Released on Thursday 1 April with dual covers of the Doctor and Amy, *Doctor Who Magazine* issue 420 featured a preview of *Victory of the Daleks*.
- Following the publicity appearances in the wake of *The Eleventh Hour* in the UK, Matt Smith, Karen Gillan, Steven Moffat, Piers Wenger and Beth Willis departed for a USA publicity stint, arriving in New York by Friday 9 April. There the two stars were amazed to see their faces in BBC America adverts on the side of the city's buses. The pair were then able to spend the weekend enjoying the city before another round of interviews and screenings. The tag line for the campaign was: "All of Time and Space... Follow Me."
- The BBC released a new trailer for *Victory of the Daleks* on Sunday 11, while Neil Chandler of *The Star on Sunday* assembled a story from the available material under the title *Darleks* [sic] *Brew a Churchill Plot* claiming that 'the Daleks will be

**Below:**  
Scots unite -  
Bracewell  
and Amy.







seen working as 'Tetley tea boys' and telling readers, 'Fans will be thrilled to know the Daleks will also be back for the BBC series finale.' "The Daleks are being very sly, very crafty, very duplicitous. They're up to something," Steven Moffat was quoted as saying. Similarly, Georgina Littlejohn of the *Daily Mail* penned *Doctor Who* to face his old nemesis as the Daleks return... but things are not quite as they seem.

► On Monday 12 April, Smith undertook a round of telephone interviews with Australian radio stations in the late afternoon, promoting the fact that *The Eleventh Hour* was due to début at midnight on Friday 16 April on ABC's iView internet service and then air on the evening of Sunday 18 April on ABC1. The latest Doctor was amazed

to discover the huge following for *Doctor Who* in Australia which had first taken the series in January 1965. Long-time *Doctor Who* fan Cathy Dinn enthusiastically spoke to Smith for the *Morning Show* on Mix 101.1 in Melbourne on Tuesday morning, while for the actor it was still Monday evening in New York. The 1988 Number One hit *Doctor in the Tardis* by The Timelords introduced Smith on 891 ABC Adelaide's breakfast show where hosts John Kenneally and Tony McCarthy were envious of the new Doctor's hair. "I've always thought there could be an episode about Ayers Rock," suggested Smith, referring to the famous sandstone rock formation in the Northern Territory, before confirming that a Christmas Special would be recorded in July. ►

**Above:** Bracewell and the Doctor engage in some military planning.



► Of ideas for the 2011 series, Smith commented, “I was talking to Steven about it yesterday. They get madder and bigger.” Over on *Triple J Breakfast*, Smith who answered listeners’ questions. Speaking to Ross Solly and the Australian capital of Canberra on 666 ABC, Smith explained how overwhelmed he had been by the positive response to his version of the Doctor, commenting, “I would like to do it for another year or two. I think there’s more in me.” main event of the day in New York came at 6.30pm: Who’s Next?

► The main event of the day in New York came at 6.30pm: Who’s Next?: The New Era of *Doctor Who*, a Meet the Film Makers (including series composer Murray Gold) event was staged in association with BBC America for BAFTA East Coast members and keen fans at the Paley Center for Media on W 52nd Street. A team from *Doctor Who Confidential* – who wanted to show BBC Three viewers the US promotional experience – dropped in on Piers Wenger and Beth Willis as they made a mad dash by cab across Manhattan to reach the show on time. The *Doctor Who* team was greeted by British Consul General, Sir Alan Collins, and after a screening of *The Eleventh Hour*, Moffat, Smith and Gillan took part in a discussion moderated by Clark Collis of *Entertainment Weekly*. Many journalists present were unfamiliar with *Doctor Who*, causing Moffat to comment,

“Every other TV format can go home and hang its head in shame.” “There is no other TV show, to my mind, that is not bound by space and time or logic or genre or race,” added Smith, “So every 12 days we film an episode and all those five things have changed. Your mind and your senses are constantly challenged. As an actor, you can’t really ask for more.” Smith said that he would like an episode about Atlantis, Gillan suggested a TARDIS trip to the legendary 1969 Woodstock music festival, and Moffat claimed that in 500 years’ time, the series would have placed the Doctor at every historical event. When Smith suggested an episode made in the USA, Steven quipped that they’d probably do that in Cardiff with greenscreen.

► Tuesday 13 April saw the BBC make a number of documents from its archive available online, showing viewer reaction and production

**Below:**  
Radio Times’  
‘Vote Dalek’  
covers.







memos relating to the début of each new Doctor. This tied in with Patrick Mulkern's *Declassified: your verdict on the Doctor* in that week's *Radio Times* which came in three different covers. Red, blue and yellow versions of the new Daleks in Westminster represented Labour, Conservative and Liberal Democrat in the run-up to the next general election, accompanied by the legend 'Vote Dalek'. Inside, Mark Gatiss penned the three-page item *Let battle begin again...* which offered a retrospective of *Radio Times* Dalek covers including the previous award-winning *Vote Dalek!* from 2005. Mark Braxton rated the 'rollicking, celebratory romp' as Drama of the Week in the magazine's Saturday choices section, while the programme listing was emphasised by a photograph of Bracewell.

- ▶ The BBC documents – and particularly a reference to the 1966 regeneration being akin to the use of drugs – ignited the media. Former script editor, Andrew Cartmel was interviewed on Radio 4's *Today* programme, a mention featured in BBC Wales' lunchtime news, and on BBC One's 6pm news, Lizo Mzimba discussed the "shocking origins" of the Doctor's body-changing

process. Later, on BBC One East's *Look East*, one story focused on Patrick Leonard and the Montague Jeffery men's outfitters in Northampton who aimed to offer jackets of 'Doctor Who tweed'.

- ▶ *Daleks 'ultimate war machine'* was the title of a piece from the *Daily Telegraph* promoting Saturday's episode. *Karen Gillan opts for a trendy jumpsuit as Doctor Who hits New York* announced the fashion-conscious *Daily Mail* as they covered the Paley Center event and promoted *Victory of the Daleks*. Over in the USA, *Doctor Who Stars Storm Paley Center* reported Michelle Kung in *The Wall Street Journal*.

- ▶ In New York, Smith, Gillan and Moffat experienced a day of press visits taking in the *New York Times* and MTV as well as speaking to reporters at the Standard Hotel; they were also shadowed by the crew of *Confidential*. There was then a further screening event at 6pm, this time at the Apple Store on Prince Street in SoHo. There, Matt Roush of *TV Guide* conducted a discussion with Moffat, Smith and Gillan, all of whom were delighted by their warm reception in New York. "The most knackered show you'll ever work on," was how Moffat described *Doctor Who*, while Smith saw it as "the greatest challenge that I've had to date". Kevin Waits of BBC America covered the event, talking to excited fans about the series' appeal.

- ▶ Wednesday 14 April saw the *bbc.co.uk* website previewing *Victory of the Daleks* with an introduction from

#### Left:

Churchill takes a well-earned cigar break.



**Right:**

Jammie Dodgers - very handy in an emergency.

Smith and Gillan (including clips from previous stories) and three preview clips showing the TARDIS' arrival in London, the rooftop demonstration and Amy talking to a Dalek. In the USA, late afternoon saw Smith at the BBC America offices giving more live Australian radio phone-line interviews for the breakfast shows of Thursday 15 April. He enthused about Kylie Minogue with Merrick, Dools and Rikki-Lee on Nova 96.9 in Sydney ("Come back Kylie!"), chatted to Red Symons about the growing queue for the next New York preview screening on ABC 774 in Melbourne, and promising to Adam Spencer of ABC 702 in Sydney that he would "sort out" Davros if he ever met him. Smith also commented on the drugs story, which had reached the Antipodes.

- ▶ On 612 ABC in Brisbane, 15-year-old Liam Thomas joined presenter Spencer Howson to chat to Smith who promised the teenager Dream Lords, vampires and Silurians in coming weeks. When asked about the limited number of regenerations for the Doctor, Smith recalled it was something to do with a crystal and admitted that it was best to talk to Steven Moffat whom he called to the phone: "Sorry mate - what gets us out of it... actually, I'm going to put the great big boss on." Moffat assured Liam and the other listeners, "We have a plan in place... if we have to exceed the regeneration limit: we make something up. It's pretty ingenious. We workshopped it and focus-grouped it and 'make something up' is the number one option with us."

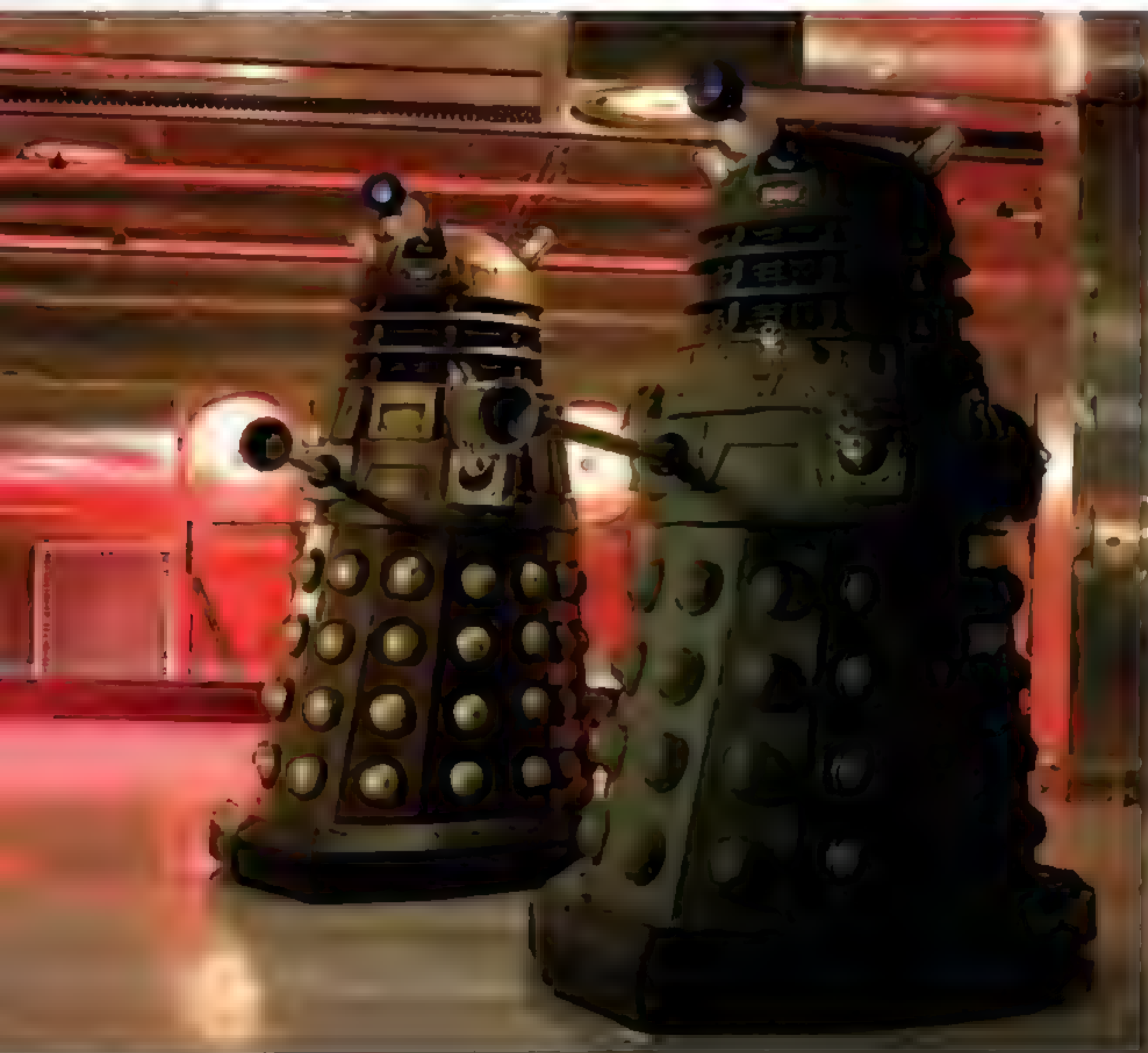


- ▶ Queues had begun at 6.30am in the morning for the 7pm free screening of *The Eleventh Hour* at the old-time movie Village East Cinema on 2nd Avenue, Manhattan. This time, the subsequent discussion was moderated by *USA Today's* pop culture columnist Whitney Matheson, and saw Matt Smith grabbing one fan's Tom Baker-style *Doctor Who* scarf to wear for part of the chat. As well as the crew from *Doctor Who Confidential*, ITV1's *GMTV* was also present, represented by reporter Carla Eberhardt. "We found out what the Christmas Special's about today which is really exciting," Smith told the *Confidential* crew as he and Gillan were driven to 2nd Avenue.

- ▶ *Doctor Who's* Karen Gillan swaps her short skirts for old school glamour in New York noted Lizzie Smith as the *Daily Mail* continued its fascination with her wardrobe on Thursday 15. This presented images from the Village East event, while a similar piece in *The Sun* was Cara Lee's Gillan swaps sexy for chic. Meanwhile, BBC Magazines released the first issue of *Doctor Who Monster Invasion* - a new periodical and card collection game - in certain test regions of the UK.



► Over in the USA, Smith, Gillan and Moffat were engaged in television interviews which often involved explaining the premise of *Doctor Who* to broadcasters on stations such as 13 WHAM News in Rochester, WNYC, and also *The Strategy Room* on Fox News' rolling internet service where they compared the popularity of *Doctor Who* to James Bond ("Is this like alien talk?" asked one host). Over in Portland, Maine on WCSH 6, 207 producer Brett Whitmarsh was a huge fan of the show and keenly sold the new series to viewers alongside the two stars. Dave Itzkoff penned the piece *Eleventh Time's the Charm: Meet Your New 'Doctor Who'* for the *New York Times* with comments from Smith, Gillan and Moffat. That evening, *The Eleventh Hour* was presented to journalists in Los Angeles, with the trio joined at the BAFTA screening by former showrunner Russell T Davies who was now resident in Hollywood.



► *Look Who's in NY...* commented the *Daily Mirror* as it continued UK coverage of the US promotion on Friday 16 April. In the USA, Andrew Barker delivered the positive verdict of *Variety* on *The Eleventh Hour*:

'Relative unknown Smith makes for a somewhat more traditional Doctor, perpetually distracted and cheerful, but also exhibits more than a touch of Monty Python in his abstemious physical comedy.'

► *Who's the most stylish red-head around?* *Doctor's assistant Karen Gillan gives Nicola Roberts a run for her money* declared the *Daily Mail* as they took a look at Gillan's arrival at Los Angeles International Airport along with Matt Smith a couple of days earlier. *Exterminate the new Dr Who theme tune, say angry fans* reported the same paper, relating internet comments from some fans to which 'a *Doctor Who* spokesman' commented, "The arranger has made alterations to the music four times since 2005, so change is nothing new. It is important for the regeneration of the show to keep revisiting the score while always retaining the haunting and ground-breaking essence of the original."

► Saturday 17 April saw BBC One's *Breakfast* include Lizo Mzimba's three-minute set report on *Victory of the Daleks* (deferred from the previous day) screened at 8.55am. After clips from previous Dalek stories, the new Daleks were unveiled for viewers with comments from Matt Smith and Nicholas Briggs (and his Moog).

**Left:**  
Daleks  
approaching!





VICTORY

# Broadcast

Amy comes face-to-face with a Dalek for the very first time.

- ▶ *Victory of the Daleks* aired at 6.30pm on BBC One on Saturday 17 April, attracting double the audience of ITV1's *You've Been Framed Extreme* and emerging as the second-most-watched programme of the day. The trailer for the first, Dalek-themed incarnation of *Doctor Who: The Adventure Games* was included before the final copyright credit on the show.
- ▶ The BBC website made another video of Matt Smith available, entitled *The Big Questions*, while BBC Three screened *Doctor Who Confidential: War Games* at 7.15pm in which Mark Gatiss was seen on set and visiting the Westminster locations that had inspired him. Live football coverage on

*Match of the Day* meant that BBC HD did not show the episode until 8.25pm, followed by *War Games* at 9.10pm.

- ▶ *Victory of the Daleks* received its North American debut on BBC America on Saturday 1 May at 9pm.
- ▶ BBC Three repeated *Victory of the Daleks* at 8pm on Sunday 18 April, with a *Doctor Who Confidential Cut Down* version of *War Games* at both 8.45pm and 4.05am.
- ▶ *Doctor's in need of a pick-me-up* was the title of David Quantick's review in the *Daily Mirror* on Monday 19 where the self-confessed nerd wrote, 'I wish I could say that this week we triumphed



again... but *Doctor Who* was, for the first time in recent memory, really not very good.' *The Sun* seized upon the online comments by some fans who disliked the new Dalek design with *New-look coloured Daleks look 'like toys'*.

- ▶ *Victory of the Daleks* was screened again on BBC HD at 11.30pm on Monday 19. Red, white and yellow Daleks then invaded Sheffield on Wednesday 21 April when Barnaby Edwards, Nicholas Pegg and Anthony Spargo (who had been a Dalek operator from *Army of Ghosts/Doomsday* to *The Stolen*



*Earth/Journey's End*) propelled the new Daleks in the vicinity of the city's railway station, while Nicholas Briggs' modulated voice boomed, "We are the masters of Sheffield – but we cannot save Sheffield Wednesday; they are doomed!" Tom Ingall of the local BBC news programme *Look North* chatted to the voice artiste and onlookers, one of whom found the new Daleks "scarier than I thought they'd be".

- ▶ The Daleks also met up with former world snooker champion John Parrot since the Snooker World Championships were being played at the city's Crucible Theatre. The event was designed to tie-in with the launch of the first in the series of *Doctor Who: The Adventure Games* which had been developed in Sheffield, and some young fans got a chance to try out *City of the Daleks* in advance of its June launch.

- ▶ The episode aired again at 9pm on Friday 23 April, followed by the *Confidential Cut Down* at 9.45pm. By now, viewer reaction on the new Dalek Paradigm was coming in. "The new-look Daleks have gone down like lead balloons," said Jeremy Vine on BBC Two's *Points of View* on Sunday 25 April when three negative comments were aired. There were further unhappy observations about the new Daleks in the *Feedback* section of *Radio Times* on Tuesday 27.

**Left:**

"Yes? Right. Right, thanks. Ready when you are, Prime Minister."

### ORIGINAL TRANSMISSION

| EPISODE                      | DATE                   | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|------------------------------|------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>Victory of the Daleks</b> | Saturday 17 April 2010 | 6.30pm-7.05pm | BBC One | 42'29"   | 7.82M (11th)       | 84                 |



# Merchandise

**V**ictory of the Daleks was first released on DVD and Blu-ray as part of *Doctor Who: Series 5 Volume 1* in June 2010. The episode was then later released as part of the *Doctor Who Complete Fifth Series* box set on 8 November 2010 and was accompanied by a commentary recorded by writer Mark

**Right:**  
DVD extras included *Doctor Who Confidential*.



**Far right:**  
Pearson Education's photo novel of the story.



Gatiss, Dalek voice artist Nicholas Briggs and Dalek operator Barnaby Edwards. The DVD also offered *The Daleks: Monster Files* about the making of the episode as well as the episode trailer.

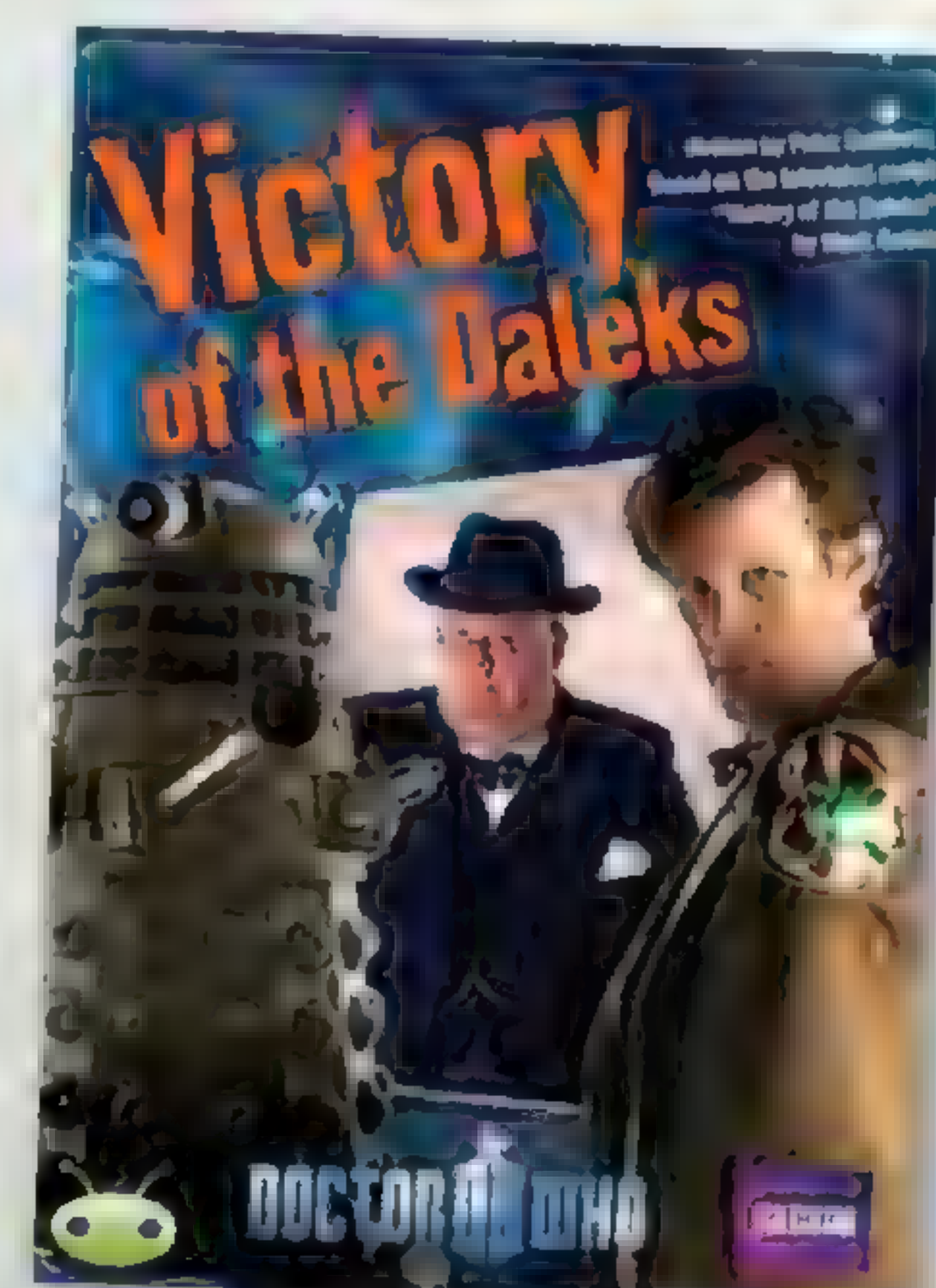
*Victory of the Daleks* was also included as part of GE Fabbri's *Doctor Who – DVD Files* issue 75 in November 2011. The episode featured in the *Doctor Who Series 1-7* Blu-ray box set released in November 2013, and as part of the repackaged *The Complete Fifth Series* DVD box set in August 2014.

Music from the episode was included on the *Original Television Soundtrack Doctor Who Series 5*, released by Silva Screen in November 2010. The tracks were: *Victory of the Daleks*, *Battle in the Sky*, and an iTunes Store exclusive, *Emotions Get the Better of Him*. *Battle in the Sky* was also available on Silva Screen's 11-disc edition of the *Doctor Who: The 50th Anniversary Collection* (AKA *The TARDIS Edition*) soundtrack set in September/November 2014.

In May 2011, Pearson Education published *Victory of the Daleks* by Peter Gutierrez.

This was a photo-strip of the episode, intended for use in schools, to develop literacy skills. It was only available from the publisher's website.

An 'Eleventh Doctor and Dalek Scientist' action figure set was issued by Character







Options in July 2010, exclusive to San Diego Comic-Con. In November 2010, Character Options issued a range of Paradigm Dalek actions figures from *Victory of the Daleks*. They were: Eternal Dalek (yellow), Supreme Dalek (white), Strategist Dalek (blue), Scientist Dalek (orange) and Drone Dalek (red). A Professor Bracewell action figure, and Professor Bracewell with black glove, was also issued that year. In August 2012, Underground Toys issued a *Victory of the Daleks* collectors' set which included a Winston Churchill action figure with alternative head and right hand, an



Ironside Dalek action figure with tea tray arm, two glasses, and three telephone accessories. A figurine of the Ironside Dalek was available with issue 35 of the *Doctor Who Figurine Collection* published by Eaglemoss in December 2014. In January 2016, the Supreme Dalek was available with issue 64.

A *Victory of the Daleks* travel card holder was available from Half Moon Bay in October 2011. A *Victory of the Daleks* poster, exclusive to Forbidden Planet was issued in April 2010. A mini poster was available in 2012.

A base metal collectable medal featuring the white Supreme Dalek was issued by Royal Mint in June 2010.

An 8" three-quarter length bust of the Eleventh Doctor holding a Jammie Dodger biscuit to keep Daleks at bay was issued in March 2012. The bust came with a *Victory of the Daleks* art print and was produced by Forbidden Planet exclusively for sale at the *Doctor Who* Official Convention. ■



**Above left:**  
*Victory of the Daleks* poster.

**Above:**  
Character Options' range of new Paradigm Daleks.

**Left and below:**  
Character Options figures of an Ironside Dalek, Churchill and Bracewell.



# Cast and credits

## CAST

**Matt Smith** ..... The Doctor  
**Karen Gillan** ..... Amy Pond

with

**Ian McNeice** ..... Churchill  
**Bill Paterson** ..... Bracewell  
**Nina De Cosimo** ..... Blanche  
**Tim Wallers** ..... Childers  
**Nicholas Pegg** ..... Dalek 1  
**Barnaby Edwards** ..... Dalek 2  
**Nicholas Briggs** ..... Dalek Voice  
**Susanah Fielding** ..... Lilian  
**James Albrecht** ..... Todd  
**Colin Prockter** ..... Air Raid Warden

## UNCREDITED

**Philippa Burt** ..... Female Civillian Typist  
**Jamall Nasir** ..... Male Civil Servant  
**Victoria Alerwick, Linzi Furneaux, Maria Honeker, Sian Lewis, Frances Valaydon Pillay, Amy Roland** ..... WAAFs

**Below:**  
 The Daleks menacingly make their way to set.



**Nick Caffreys, Matthew Clifford, Paul Dawkins, David Stock, Shelby Williams** ..... RAF Officers  
**Rob Caisey, John Childs, Tim Cooper, Matthew Doman, Jamie Jones, Richard Knott, Matthew Lias, John Ninnis, Jamie Wainwright** ..... Marines  
**Natasha Green** ..... Female Civillian Secretary  
**Tim Driscoll** ..... Male Civil Servant  
**Dominic Kynaston** ..... Technician  
**Ben Ashley** ..... Bronze Enemy  
**Jon Davey** ..... White Enemy  
**Mathew Doman** ..... Blue Enemy  
**Joe White** ..... Red Enemy  
**Jeremy Harvey** ..... Orange Enemy  
**Sean Saye** ..... Black Enemy  
**Christopher Miller** ..... Danny Boy  
**Mark Gatiss** ..... Voice of Danny Boy  
**Phil Gould** ..... Air Force Chief  
**Les Mason** ..... Army Chief  
**Dominick Murphy, Graham Smith** ..... Ministers  
**Peter Hanks** ..... Admiral  
**Don Leatherbarrow** ..... Attlee Double  
**Dominic Gubb** ..... Unknown

## CREDITS

Written by Mark Gatiss  
 Produced by Peter Bennett  
 Directed by Andrew Gunn  
 Daleks created by Terry Nation  
 1st Assistant Director: Steve Robinson  
 2nd Assistant Director: James DeHaviland  
 3rd Assistant Director: Heddi-Joy Taylor-Welch  
 Runners: Nicola Eynon Price, Laura Jenkins  
 [uncredited: Sian Lewis]  
 Location Managers: Gareth Skelding, Paul Davies  
 Unit Manager: Rhys Griffiths  
 [uncredited Bobby Williams]  
 Assistant Unit Manager: Geraint Williams  
 Production Manager: Steffan Morris





Production Co-ordinator: Jess van Niekerk  
 Production Management Asst: Claire Thomas  
 Production Runner: Sian Warrilow  
 Asst Production Accountant: Carole Wakefield  
 Script Editor: Brian Minchin  
 Continuity: Non Eleri Hughes  
 Camera Operator: Martin Stephens  
 Focus Pullers: Steve Rees, Shirley Schumacher  
 Grip: John Robinson  
 Camera Assistants: Tom Hartley, Jon Vidgen  
 [uncredited: Luke Brown]  
 Boom Operator: Dafydd Parry  
 Sound Maintenance Engineer: Jeff Welch  
 Gaffer: Mark Hutchings  
 Best Boy: Pete Chester  
 Electricians: Ben Griffiths, Steve Slocombe,  
 Bob Milton, Alan Tippets

Stunt Co-ordinator: Crispin Layfield  
 Stunt Performer: Stewart James  
 Supervising Art Director: Stephen Nicholas  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Pope  
 Production Buyer: Ben Morris  
 Set Decorator: Arwel Wyn Jones  
 Props Buyer: Catherine Samuel  
 Standby Art Director: Dafydd Shurmer  
 Set Designer: Ben Austin  
 Storyboard Artist: Rob Knipping  
 Concept Artists: Richard Shaun Williams,  
 Peter McKinstry  
 Graphic Artist: Jackson Pope  
 Standby Props: Phill Shellard, Tom Evans  
 Standby Carpenter: Will Pope  
 Standby Rigger: Keith Freeman

**Left:**  
 Nicholas Pegg  
 and Barnaby  
 Edwards  
 approach  
 Matt Smith.



**Right:**

Matt Smith is prepped for his next scene.

Standby Painter: Ellen Woods  
 Props Master: Paul Aitken  
 Props Chargehand: Matt Wild  
 Dressing Props: Martin Broadbent, Rhys Jones  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Scenic Artists: John Pinkerton, John Whalley  
 Graphics: BBC Wales Graphics  
 Title Sequence: Framestore  
 Costume Supervisor: Lindsay Bonaccorsi  
 Costume Assistants: Sara Morgan, Maria Franchi [uncredited: Louise Martin]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith [uncredited: Cathy Davies, Julie Davies]  
 Casting Associates: Andy Brierley, Alice Purser  
 Assistant Editor: Cat Gregory  
 VFX Editor: Ceres Doyle  
 Post Prod. Supervisors: Chris Blatchford, Samantha Hall  
 Post Prod. Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies

**Below:**

Voice of the Daleks Nick Briggs chats to Matt Smith.



Foley Editor: Helen Dickson  
 Colourist: Mick Vincent  
 On-line Conform: Matthew Clarke, Mark Bright  
 With thanks to

The BBC National Orchestra of Wales  
 Original Theme Music: Rob Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sound Recordist: Bryn Thomas  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Visual Effects: The Mill  
 Special Effects: Real SFX  
 Prosthetics: Millennium FX  
 Music: Murray Gold  
 Editor: John Richards  
 Production Designer: Edward Thomas  
 Directory of Photography: Graham Frake  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Steven Moffat, Piers Wenger, Beth Willis  
 BBC cymru wales  
 bbc.co.uk/doctorwho © BBC 2010



# Profile

## IAN McNEICE

Winston Churchill

**I**an McNeice was born 2 October 1950 in Basingstoke, Hampshire. Father Frederick was a sales manager for pharmaceutical company Eli Lilly and mother Alice (née Jowett) a housewife.

Tragedy struck when older brother Alistair died age 11 in a traffic accident in 1956. After this trauma, young Ian found himself mollycoddled by his over-protective mother and began comfort eating.

Overweight and suffering a stammer, he was regularly bullied while boarding at Taunton School, Somerset. Finding he could deflect this by making people laugh, through performing in school plays he found greater confidence, rising to become a school prefect.

Finding work from summer 1969 as an assistant stage manager with Salisbury Playhouse Rep, productions ranged from *Barefoot in the Park* to *Aladdin* and he also took small parts in *King Lear* (1970) and *The Cherry Orchard* (1970).

Taking acting more seriously, McNeice studied at LAMDA from 1971-4 and later made walk-ons at the Royal Shakespeare Company from 1977. Increasingly sizeable roles came in *Henry VI* (1978), *As You Like It* (1978), *Baal* (1979) and *The Merry Wives of Windsor* (1979/80). He took three parts, as Croupier/Scaley/Young Wackford, in hit production *The Life and Adventures of Nicholas Nickleby* (1981/2) which eventually reached Broadway's Plymouth Theatre and was also recorded for television.

During this time McNeice lived with RSC actress Kate Nicholls, daughter of renowned actor Anthony Nicholls. Together for 18 years, they had three children between 1984 and 1988: Travers, Angus and Maisie.

Consciously concentrating on theatre, occasional small TV appearances included a line in *Warship* (1977), an uncredited bit part in the revived *Quatermass* (1979) and the more prominent role of Alexander in *The Cleopatras* (1983).

By the mid-80s however, now with a family to support, McNeice made concerted efforts in the more lucrative fields of television and film. A break soon came as Harcourt







**Above:**  
Ian McNeice as  
Mr Dick in *David  
Copperfield*  
(1999).

in award-winning thriller *Edge of Darkness* (1985).

Dozens of TV parts followed, often as larger-than-life eccentrics or heavies, in *Minder* (1984/1994), *Bergerac* (1985), *C.A.T.S. Eyes* (1986), *Big Deal* (1986), *A Perfect Spy* (1987), *Whoops Apocalypse* (1988), *Wipe Out* (1988), *Boon* (1989), *Lovejoy* (1991), *The Ruth Rendell Mysteries* (1991), *Moon and Son* (1992), *An Ungentlemanly Act* (1992), *The Cloning of Joanna May* (1992), *Inspector Morse* (1993), *The Wimbledon Poisoner* (1994), *Ain't Misbehavin'* (1994), *The Bill* (1994), *Class Act* (1994), *The Tomorrow People* (1994), *Pie in the Sky* (1994/5), *BUGS* (1995) and *Sharpe's Battle* (1995).

Regular roles included the drunken Gustave LaRoche in sitcom *Chef!* (1994) and Franklyn Bysouth in light drama *Stay Lucky* (1993).

He also enjoyed supporting roles in major feature films *Top Secret!* (1984), *Personal Services* (1987), *84 Charing Cross Road* (1987) and *The Russia House* (1990) before winning the role of sidekick Fulton Greenwall in Jim Carrey comedy *Ace Ventura: When Nature Calls* (1995).

As McNeice looked to Hollywood, partner Kate gave up acting and left with their children to live with lions in Botswana. Working in LA, McNeice met new partner, production co-ordinator Cindy Franke.

His film career continued with *The Englishman Who Went Up a Hill but Came Down a Mountain* (1995), *A Life Less Ordinary* (1997), *Man and Boy* (2002), *Around the World in 80 Days* (2004), *Bridget Jones: The Edge of Reason* (2004), Polanski's *Oliver Twist* (2005) and *Valkyrie* (2008).

He still took TV work, appearing as Mr Dick in *David Copperfield* (1999), Baron Harkonnen in *Dune* (2000) and *Children of Dune* (2003), Gerhard Klopfer in holocaust drama *Conspiracy* (2001) and as the 'newsreader' narrating *Rome* (2007). Further guest spots came in *Murder Rooms* (2001), *Midsomer Murders* (2001), *Strange* (2003), *Spooks* (2004), *New Tricks* (2007), *Lewis* (2008), *Jonathan Creek* (2010) and *The Mystery of Edwin Drood* (2012). He was recast in *Game of Thrones* after initial filming for its 2009 pilot episode. He has played restaurateur Bert Large, perhaps his best-known role, in each series of ITV ratings hit *Doc Martin* since 2004.

Prior to *Doctor Who*, McNeice played Churchill on stage in *Never So Good* (2008, National Theatre). His first *Doctor Who* appearance came in the teasing coda of *The Beast Below*, just prior to *Victory of the Daleks*, later reappearing in *The Pandorica Opens* [2010 – see Volume 66] and *The Wedding of River Song* [2011 – see Volume 70]. McNeice again played Churchill in a touring version of *The King's Speech* that enjoyed a West End run at Wyndham's Theatre.

He has also starred in Big Finish audiobook series *The Churchill Years* from 2016, having previously appeared as other characters in Eighth Doctor adventure *Immortal Beloved* (2007) and Fourth Doctor story *The Renaissance Man* (2012). ■



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**BBC**  
**DOCTOR  
WHO**  
**THE COMPLETE HISTORY**

**STORIES 203-205**

**THE ELEVENTH HOUR**

After crash-landing the TARDIS on Earth, a regenerated Doctor and his new friend Amy Pond have less than 20 minutes to save the world from the Atraxi and find the Doctor a new outfit. Prisoner Zero has escaped...

**THE BEAST BELOW**

Amy Pond's first trip in the TARDIS takes her to the twenty-ninth century and the vast *Starship UK*. But the vessel holds dark secrets deep beneath its corridors and walkways – and the Doctor is forced to make an impossible choice.

**VICTORY OF THE DALEKS**

The Doctor receives a call from an old friend – Winston Churchill. When he and Amy head to the WWII Cabinet War Rooms to assist the British Prime Minister, they meet the Daleks. But why don't the Daleks recognise the Doctor?

